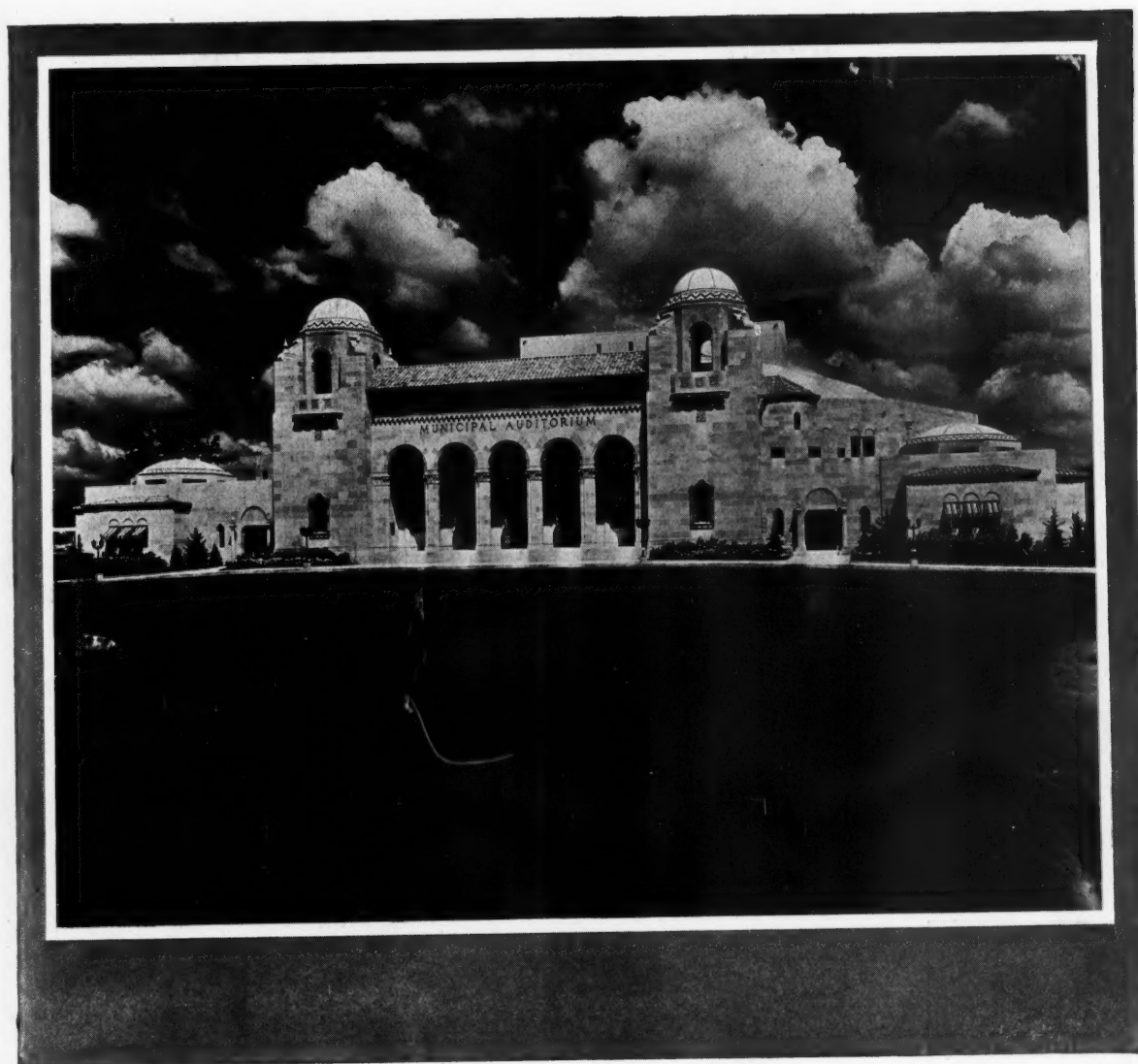


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e.d.m.v.—Easy, Difficult, Moderate, Very

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c.g.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.

o.a.—organ accompaniment, unaccompanied.

e.d.m.v.—easy, difficult, moderate, very.

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O. Mansfield: Canzona Af, 4p. me. (Schirmer 50c)

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Do.: Vesper Time, 4p. e. (Ditson 40c)

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C. H. Trevor: "Why art Thou so Vexed", 4p. 3-part women's voices. (Deane 3d)

CHORUSES: C. Wood: "Lullaby," 6p. e. u. Might be made effective by a good chorus. (Deane 4d)

Do.: "Song for a Dance," 6p. e. u. A rollicking song for a very good chorus. (Deane 4d)

CHORUSES: WOMEN'S VOICES: R. Walthew: "By the Red Burn," 3-part sopranos, 12p. Looks very attractive but wants careful attention, bright and sparkling. (Deane 4d)

SONGS: CHURCH: W. Lester: "Some Small Sweet Way," 4p. h.l. me. An attractive melody. (Ditson 40c)

Negro Spiritual: "Sail Over Yonder," arr. G. A. G. S., 3p. h.l. Slow moving, effective, tuneful; one of the good ones. (Ditson 40c)

Do.: "What a Trvin' Time," 3p. h.l. An animated one, arr. by W. A. F., capable of good effects. (Ditson 40c)

S. Salter: "Still With Thee," 4p. h.l. An attractive setting of the old text. (Ditson 40c)

DUETS: CHURCH: A Wooler: "Father Dear Father," 5p. t.a. e. An effective bit of writing. (Ditson 40c)

SONGS: SECULAR: M. Baron: "Sweetest Words," 3p. h.l. e. A love-song. (Ditson 40c)

Cadman: "The Banshee Song," 4p. s. md. From the "Witch of Salem." (Ditson 40c)

M. Jacobson: "Nature Mourns," 2p. h.l. md. An encore song, a lament. (Ditson 40c)

W. Lester: "Nocturne," 3p. h.m. md. Something for serious workers. (Ditson 40c)

H. Moore: "Rose of the Morning," 3p. h.m. A tune where sentiment should work. (Ditson 40c)

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W. Wentzell: "A Baby's Hair is Built of Sun," 3p. h.l. A charming lullaby. (Ditson 40c)

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JAZZ: "I'll Take Care of Your Cares," Monaco; Waltz of ordinary texture. (Remick)

"I'm Back in Love Again," Friend; 4-4 rhythm. (Remick)

"Forgotten Perfumes," Denni; 4-4 rhythm, a real melody worth playing. (Jenkins)

"Love's Melody," Osborn; 3-4, simple. (Jenkins)

"Whisper Song," Friend; 4-4, might be worth using in your theater if it becomes popular. (Remick)

Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE

OF PARTICULAR INTEREST are two SONATAS by Edwin Grasse, the talented blind organist, composer, and violinist, published by Albert Stahl of Berlin. These two works are organ music par excellence, they are austere and not the sort of music for a popular program: at the same time they do deserve a hearing wherever the organ and organist can do them justice. Neither work is over long, 18p. but they are difficult and need careful preparation. I am inclined to think that I prefer the SONATA Op. 48; at the same time the ALLEGRO MAESTOSO of the FIRST Op. 36 contains some lovely writing.

Another work for the recitalist is the SONATA in B minor by Roderich von Mojsisovics, published by Hofmusikverlag Ferdinand Zierfuss. It is a big work, 32p, very difficult and modern in feeling. I confess it is a little too deep for me, but played by a Farnam it might be very effective. My advice would be to get a copy of Gordon Balch Nevin's SONATA TRIPARTITE instead.

Karl Hoyer, whose SONATA I reviewed about a year ago comes forward with VARIATIONER on a Volkslied, an academic work of 15 pages that is not the sort of music the average audience would sit through; at the same time it is well written and would make an excellent study piece.

From Italy we have a SUITE of three pieces entitled MYSTICA by Oreste Ravanello; they deal with Christmas, Mary Magdalene in the Garden, and the Crucifixion. The three pieces only take up 12 pages but they are difficult and need a first class instrument, given this they should prove effective.

Now for some melodious things for the average organist and audience. First of all is a charming VESPER SONG by J. A. Meale, the English concert organist; here is a piece that should become a second ANTHEM in 4 flat. I have played it a number of times and it brings home the bacon.

From the Keith Prowse press I have three attractive arrangements that are bound to become popular: SHEPHERD'S LULLABY by Hewitt, DEVOTION and BELLS ACROSS THE MEADOWS by Ketelbey. Here are three pieces you can't go wrong on; they are melodious and use all the tricks of the trade—Chimes, Harp, Vox.

From the Novello press there come two new pieces by Fletcher, MATINALE and FESTAL OFFERTORIUM. Both are easy; MATINALE should be useful to theater organists.

A work to fight shy of is the PRELUDE AND FANTASIA by Augustus Boeckley, a gosh awful piece of writing without melody, rhythm or reason, twenty six pages of nothing.

Perhaps most interesting of the new issues will prove to be PIECES DE FANTASIE by Louis Vierne, published by Henry Lemoine & Co. of Paris. These twenty four pieces are to be issued as four SUITES, numbers one and two being now ready, and three and four promised in December. These pieces are along the lines of the Twenty Four Pieces that have become so deservedly popular. They are however written with an independent pedal part and are more difficult both for player and listener.

From Seyffardt's Book and Muziekhandel of Amsterdam I have two interesting pieces, a PRELUDE PASTORAL by Cor Kint, and PRELUDE AND FUGUE in A minor by Marinus De Jong. The Kint piece is an attractive service prelude of five pages, easy, and goes well on a small organ. The De Jong number is a recital piece of some twenty pages, difficult and needs a good organ, the Fugue with its three themes, is for five voices and is an excellent piece of writing. I like the work very much; it deserves a wide hearing.

Paxtons have issued a collection of six of the Karg-Elert CHORAL PRELUDES under one cover. They are six of the shortest and easiest and make admirable service material. I rather wish they had added English translation of the registration markings, but even so it is not difficult to see what the composer has in mind.

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July 1927, Vol. 10, No. 7

The American Organist

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Editorials and Articles

SAN ANTONIO AUDITORIUM	COVER
SAN ANTONIO AUDITORIUM CONSOLE (166)	FRONTISPIECE
IT'S A VACATION (167)	EDITORIAL
FUNCHAL—CAIRO—JERUSALEM—ATHENS (168)	MAX MIRANDA
MEMORIES OF CESAR FRANCK (170)	EDITH LYNWOOD WINN
A SOLILOQUY (171)	C. ALBERT TUFTS

The Organ

DIAPASON CHORUS REFLECTIONS	172
MR. WM. E. HASKELL	174
ORGANS:	
MERCERSBURG ACADEMY	174
PROPOSED	173

The Church

MR. DUNHAM'S COMMENTS	175
CALENDAR FOR AUGUST	175
CATHOLIC COLUMN	176
SERVICE PROGRAMS	176

Photoplaying

CRITIQUES:	
CAPITOL, NEW YORK	178
ROXY, NEW YORK	179
WHAT DO THEY WANT?	177

Notes and Reviews

ADVERTISING TALKS	180
AUDSLEY MEMORIAL LIBRARY	183
BUILDERS' BREVITIES	174, 180, 184

CONSERVATORY NOTES	182
MOUND BUILDERS: MRS. BARBOUR	182
NEWS BREVITIES	184
POINTS AND VIEWPOINTS:	
AMERICANISMS	183
GOOD MUSIC APPRECIATED	183
GREAT VS. NEAR-GREAT	183
PRIZES	183
PROGRAM CRITICISM	182
PROGRAM NOTES	182
RECITAL SELECTIONS	181
PROGRAM SAMPLES	182
REPertoire AND REVIEW	163
BOOKS	163
CURRENT PUBLICATIONS LIST	164
FOREIGN ORGAN MUSIC	164
REPRESENTATIVES' REPORTS	186
AUSTRALIA 186. BRITAIN 186.	
REPRESENTATIVE THOUGHT	187

Personals—*with photo

ALHXIS, GERHARD T.	183
BARBOUR, MRS. FLORENCE NEWELL	182
BUSH, MARTIN W.	183
CHRISTIAN, PALMER	181
HARTLINE, CARROLL W.	181
HASKELL, WM. E.	174
SEIBERT, HENRY F.	181
*SWIFT, MRS. E. D.	184

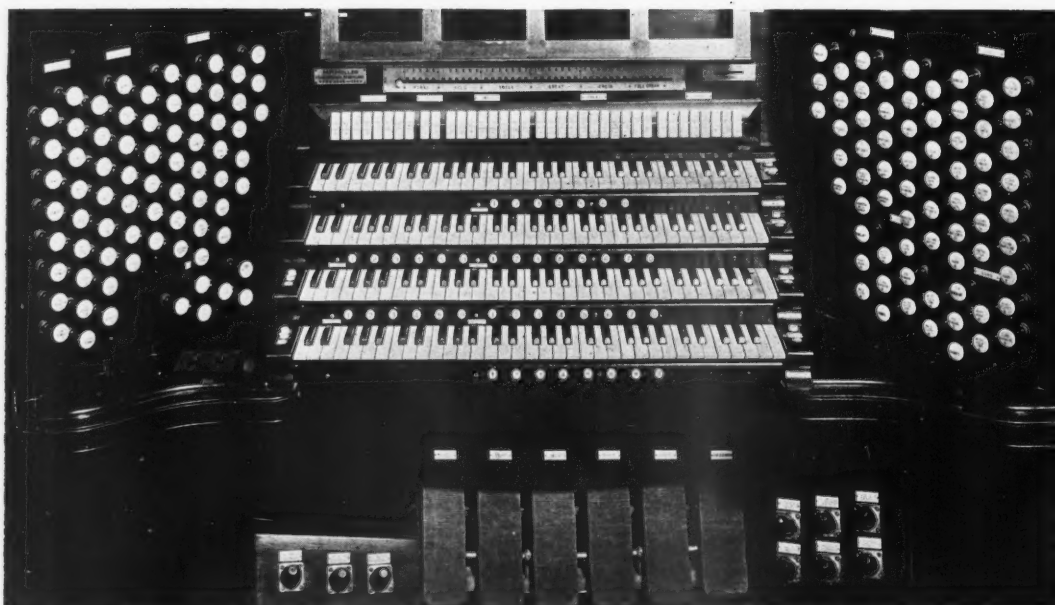
Pictorially: *Console, †Organ or Case

*DEL CASTILLO THEATER SCHOOL	178
QUINCY, ILL., SALEM EVANG. CHURCH	150A
WELTE BUILDING, NEW YORK	148A
*WHT STUDIO, CHICAGO	169, 173
WORCESTER, MASS., WESLEY CHURCH	145A

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MUNICIPAL AUDITORIUM MÖLLER ORGAN, SAN ANTONIO, TEXAS

The 4-127-4848 Möller Organ played by Hugh McAmis, official municipal organist. On the left jambs we have the Pedal, Solo, and Swell stopknobs; on the right, Great, and Choir, with Echo below. Couplers, left to right: Pedal, Solo, Swell, Great, Choir. Crescendos: Echo, Great, Swell, Choir, Solo, Register. There are twelve ranks of mixtures, each rank drawable separately and thus giving the utmost coloring powers. Mr. McAmis opened the organ Oct. 17th, 1926, and his Sunday and Wednesday audiences have aggregated close to two hundred thousand.

The AMERICAN ORGANIST

Vol. 10

JULY 1927

No. 7

Editorial Reflections

It's a Vacation



URSUED and pursuing. First we chase the reader and then the reader chases us. We brag to everybody about the success we see one man making, but when we pursue him to tell the profession how to do it he fails to respond and we have to drop championing his cause. Then another reader wants to know why the matter he sent—which he optimistically calls an article—has

not been used in our and your columns, and it takes a lot of time to explain why the unintelligible stuff printed in newspapers about organs and organists is not matter for these pages and we make many enemies. It is a choice, every month, every time a magazine is made, whether to retain one reader as a friend or violate the sensibilities of thousands of readers.

Then there is the printer. We give him a whole hour to set twenty galleys of type and even then he is no more satisfied with our liberality than is the reader who sends a bit of bluffing on the 20th and expects to see it ten days later in the magazine that went to press that day.

Who's running a magazine anyway? Sometimes we think it is the printer, and sometimes the reader. Not often does an advertiser open himself to censure; he is too wise. I gave up a good job just to run this one. We can't all be born wise. Mr. Barnes has just returned from Willising all over England and Cavaille-Colling all over France. It's more comfortable with him back; now we divide the blame between three again. Credit?

Lindbergh was unconventional. What other people thought he should know and do did not concern

him so much as tinkering around for himself. The Ryan crowd grew famous over night because they knew enough to cut red tape when the cutting was good. There is a question-mark in the heads of the form-lovers who turned Lindbergh down when he asked for a plane in the East.

Sometimes a builder of organs is in the same boat. Once in a century he too gets the right chance to cut formalism and there always was, and if he sees his chance he grows famous; if he doesn't, nobody much cares. For the most part both a builder and an editor have to say No. We both cut our income for doing it, but not our art. Charles E. Hughes broke the rules and said something when the Lindbergh committee asked it; I'll vote for him if ever he again runs for president.

We have a few thinkers in the organ world too. They do not much care what you and I think. Not even what we say. A good organist can get a thousand people together and start the cheering. But he needs letters of introduction when he goes to Europe. Even Mr. Barnes had to do that, in spite of my efforts to make him more famous each issue. And he's over six feet too.

The press, the press; the brainless press. It called Lindbergh lucky and foolish. But did you ever hear of stopping a boxing match just to spend a minute in silent prayer that a tall unknown youth might get across? They did that in New York. I'm rather proud of my town after all. He got there too. Did you notice too that they stopped the rains on every occasion when Lindbergh was on the boards for a prominent reception? Some beings other than humans, like the clean success Lindbergh stands for too.

After all, life is not half bad.



Funchal • Cairo • Jerusalem • Athens

Any Organs in the Orient? An American College Organist rides a Donkey
Instead of a Bench and Discovers a few things of Interest

By MAX MIRANDA



PERHAPS because it does not come within the routine of the average college organist, a short relation of our experiences on a rather unusual sabbatical leave of absence may be of some interest to our colleagues back home. Those who have travelled in the Orient know that it is not all fun, the donkey and camel are tiresome modes of travel.

For three months now we have forgotten about the making of programs, about classes and lessons and the keeping of schedules. Not the least of our pleasure has come from the fact that we left New York in mid-winter to arrive in Madeira amid flowers and perpetual sunshine.

About the last place to look for organs I suppose would be the village of Funchal (Portuguese) with its 25,000 population where one in fifty can read and write. We were taken up to Mount Church, Mossa Senhora do Monte, where we obtained a glorious view of the City and coast. Not looking for rose windows and Thirteenth Century glass, I was not disappointed, but I did catch the glint of organ pipes and, true to instinct, hunted out the way to the organ loft—a procedure similar to the climb in Ste. Clotilde in Paris on a miniature scale. Discovered: Made in England about seventy-five years ago, one manual, four foundations and three mixtures. I inveigled the caretaker to pump for me, only to find modulations impossible with a "mean system" of tuning and mixtures most cacophonous.

Our trip was somewhat in the nature of a cruise, as our boat stopped by days or half days at interesting ports. We were interested in attending the premiere of Turandot at San Carlos Opera. It proved a fair production conducted much in the manner of a rehearsal. The solo voices were pleasing and what the chorus lacked in finesse was partly compensated in spontaneity.

Our introduction to the land of the Pharaohs began with the unusual. It never rains in Egypt, but in Cairo for us it poured. But wind and dust prevailed most of the time. Cook's boat had just made its last trip up the Nile, so we managed to get as far as Shellal with various modes of travel including Egyptian State Railways, dahabeahs and small Nile boats, donkeys, and eighteen miles across the desert with camels. By much bargaining we were relieved of the proper amount of bakshish.

A casual inquiry concerning organs in Cairo brought the following list—all two-manuals: St. Joseph's, considered the largest, which we visited for a Sunday Morning Mass; St. Mary's Anglican, Scotch Presbyterian, very small; the Greek Basilica in the wonderful new suburb of Cairo, Heliopolis

and St. Saviours, Anglican, which we visited on a week day and where we met Canon W. H. T. Gairdner, the authority on church music in Cairo. He has recently published in England the only phonetic text book in Arabic for English-speaking students. I obtained from him a collection of Arabic tunes some of which are very rare and have never been published. He showed us the good and bad points of a 1912 organ installed by a Hamburg (German) company.

From my observations in Cairo I conclude that about the only way to keep an organ there in good condition would be to keep it in an incubator. They have much trouble with temperature changes and great dryness. All wooden parts are affected. In fact, wooden floors in houses are impracticable even if they were not so expensive; contraction and expansion soon cracks them.

The echo placed in the basilica was quite effective—partly from a feature of voicing and partly from acoustics. The organ was by far the best we heard in two months traveling in Egypt and the Orient.

At the American University in Cairo Dr. McClanahan told us of the proposed \$15,000 organ for their new auditorium not yet completed. As a general rule we found the missions at Assuit, Cairo, Beyrout, etc. well equipped. We found the American College for Girls in Cairo with American and native teachers working in bright airy studios with good pianos and having for pupils eager students.

We looked in vain for "AIDA" on the billboards for the Cairo Royal Opera and although we were in and out of Cairo for over three weeks we finally substituted a performance of "LOHENGGRIN." It was an Italian company and not quite so good as the one we heard in Naples.

In Jerusalem we heard of a project of the Y. M. C. A. In their new Auditorium will be installed an organ to cost \$35,000. (Contract not let and advice and specifications sought!)

We found a very good German organ in Der St. Johannes Kirche. This chapel and organ were given to St. John's Hospital by the Emperor Kaiser Wilhelm after his visit to Jerusalem in 1912.

After a tour of Palestine by auto, including Nazareth, Tiberius, and the Sea of Galilee, Haifa, Beyrout, Damascus and Baalbek, we boarded a small steamer to Constantinople, making many interesting stops—Tripoli, Alexandretta, Mersina, Adalia, Rhodes, Cyprus, etc. From Alexandretta we were able to make a most beautiful drive over the mountains to Antioch. We were even shown the stadium where the chariot race in Ben Hur took place. At Mersina another motor ride of a half day took us to Tarsus, the birthplace of St. Paul, and now the seat of an American Mission, of special interest to Beloit College.

At the American University in Beyrout we were shown the auditorium and an organ (console enclosed in glass) built by Alex. Young & Son (England) in 1890:

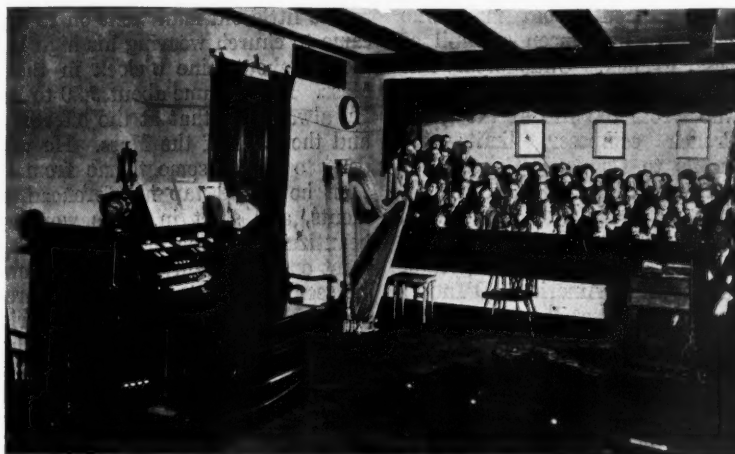
SW: Vox Cel., Salicional, Oboe-Gamba, Diapason 8'; Flute 4'.

Gt: Dulciana, Diapason, Lieblich Gedeckt, Flute a Pavillon 8'; Principal, Flute Harmonic 4'.

Pedal: Bourdon 16.

We considered our first Sunday in Athens to be quite typical of an American day. We began with

ly at 8:30 the procession started from the Metropolitan (main) Church, the priests in gorgeous robes, all the banners borne aloft and, most spectacular of all, the huge casket of flowers with the image in its midst. Everyone carried lighted candles and joined in the procession which went from church to church until the population of the whole town was in line. At Nauplia from our position on the bay we watched the procession in long defile marching to doleful music by the band, up past the ancient fortress and hills behind the town. Then they all returned to



FROM FUNCHAL TO WHT AND THE RADIO

is a big jump in time and space. In Funchal an organ of one manual and five stops, made almost a century ago, is a thing of importance. In WHT Chicago the audience watches through a plate-glass window an organist playing a Kilgen Organ whose tones reach them not by the natural laws of the universe but by the supernatural inventions of man. The photograph shows one end of the studio and one of the two consoles which Kilgen has supplied; the other is the more convenient semi-elliptical stop-tongue arrangement.

a visit to the Metropolitan Orthodox Church where we heard some lovely a capella work with mixed voices. At eleven we heard a performance of a Mozart SYMPHONY and "THE REQUIEM" entire, with a chorus of over two hundred voices, in the Kotopoulos. In the afternoon at three we saw one of three spring events in the large stadium (on the site of the ancient Greek stadium, in fact a part of the end walls are original). The Albanian guards were stationed quite picturesquely as statues above the highest row of seats, the President of Greece and many dignitaries were escorted by a good military band. Our day was completed with a soiree at the home of American friends residing in Athens where Mrs. Miranda and I entertained with songs and piano music.

A three day motor trip with friends to Delphi brought us in touch with preparations for the festival to be given there early in May. We were glad to be in Greece for the double Easter. We visited four churches on April 17, Easter morning enjoying most the a capella at the Russian Church, their Palm Sunday. We left on Tuesday for a five-day motor trip into the Peloponnese—Sparta, Tripolitza, Andritsaena, the temple of Bassae, etc., reaching Nauplia for the Good Friday celebration in the early evening. We were told that if we could not get back to Athens in time that the Friday (orthodox) celebration would be most interesting at Nauplia, although not on such a large scale as at Athens. Prompt-

ly the Church for services, chanting constantly a Greek hymn which has become quite familiar to us. It is sung for days after Easter by everyone.

Then the orthodox Easter Day (24th) in Athens was a day of great festivities. The people gather in the churches Saturday night while services are taking place. Everyone carries an unlighted candle and the churches are dimly lighted until just past midnight when the bells are rung, all candles lighted from the priests' candles, and amid fireworks in great profusion, the greeting is passed from one to another, "Christos anesti," Christ is risen, and the answer is given, "Alethos anesti," in verity he is risen. It is all very impressive.

On Easter day the fest is continued by further exchange of greetings in flowers and gayly decorated Easter cakes. As in Spain, the Easter holidays are celebrated by characteristic dances such as those of the women of Megra and the soldiers in the King's Gardens in Athens.

Before leaving Greece by way of Olympia and Patras we were glad to learn from a younger member of the faculty of the Athens Conservatory, whom we met in Olympia on her vacation, of an increasing interest in applied music. A busy faculty of over fifty in this Conservatory alone shows the interest felt in every home; from the programs examined there is quite a preference for works of the modern school.

Memories of Cesar Franck

Traveling back in History we Early Reach one of the Great Men in the
Realms of the Organ, the Organist, and Organ Literature

By EDITH LYNWOOD WINN



IN THE RUE MOLIERE, not far from the Paris Opera House, lives a modest old man who claims to have been a pupil of Cesar Franck. Undoubtedly this is true, although Vincent d'Indy, who wrote the life of the great French composer, limits the pupils to Coquard, Cahen, Duparc, Castillon, d'Indy, Benoit, Augusta Holmes, Chausson, Wailly, Kunkleemann, Breville, Serres, Ropartz, Vallin, Bordes, Leken. The greater number of these are unknown in America. D'Indy's works have been played by our great orchestras. The songs of Duparc have been heard with great pleasure, for they are truly beautiful. The songs of Ropartz, a program of which was given at Fontainebleau in 1924, at which time I had the opportunity of meeting the Composer, are scholarly but not always inspiring. Ropartz is an impressive figure. His beard singles him out on all occasions, as he walks about one thinks of Brahms as he walked along the street in 1896, a strange figure, with his hands always behind his back. Breville is known by his brilliant music and highly intellectual reviews of concerts. Chausson without question has stamped himself upon the present generation by the exquisite sensitiveness of his impressionistic work. One wonders why the name of Pierne does not appear in the list. In America the casual musician recalls his SERENADE, as one thinks of the BERCEUSE of Godard and the other purely melodic works so popular with students. The fact remains that Pierne and Godard should be much better known for their more pretentious works. They ranked as fine musicians. Pierne succeeded Franck as organist of St. Clotilde after the latter's death. As a pupil of Franck he took first prize at the Paris Conservatory in 1882. There were five competitors in the organ contest. Marty won the first Grand Prix de Rome. The two men were Massenet's pupils in composition.

The little old man in the Rue Molier had a way of reminiscing and we drew him out.

"Cesar Franck," said he, "was always very punctual at lessons. He sometimes visited the homes of his pupils. His manner was gentle and he was always very happy. His dress never changed in style—a high hat, gray trousers (pulled up too short like those of Brahms), an umbrella over the left arm, and a too conscious interest in a perfect necktie. At the Conservatory he would enter the door of the waiting room—alas, many times there were no pupils—and look wistfully around. Then he would go to the organ room to practise. Later in the day he would go to Massenet's room and ask very gravely if there were any pupils there for him. 'Is no one

here for me?' he would ask, almost appealingly. Then Massenet would send out the delinquents."

The little old man went on to say that the Master came to church wearing his high hat, great coat, and gloves, about nine o'clock in the morning, for the Mass. Pupils came about 9.30 to hear him improvise. He always did that at the offertory, the communion, and the close of the Mass. He would ask some student to choose some theme from his note book and then he would tap his forehead, reflect a few moments, and start in. His work was wonderful, so beautiful that one cannot describe it. The service went on and Franck did not follow it at all, nor did he seem willing to stop. The cure rang a little bell for the Master to stop at the right time, but the latter went on unheeding. Finally they installed an electric bell, it was of no use. The Master would spend a long time modulating while the poor cure would have to say his prayer more and more slowly. Finally, if Franck did not stop, the distracted cure would go up to the choir loft and beg the class to stop the Master if they had any power to do so!

Pierne was a favorite pupil of Franck. His lessons were at 6.15 a.m. as the Master was so busy. Franck taught all the time and had little opportunity for composition during the teaching season. But when August came he was alone, and then he wrote at white heat. His music, said the little old man, was supremely beautiful, too beautiful to be understood in his lifetime. He found it difficult to get it performed or published. He hoped for recognition at the Colonne concerts but that came slowly. He did not complain. He knew his worth and was willing to bide his time.

In the Rue Molier at the little Hotel Richelieu, in our big front room with its glaring red upholstery, we wrote down what the little old man had said; but one question remained, so we had to go across the street and inquire. We wanted to know if Faure gained from contact with Cesar Franck and if Faure taught Ravel, the brightest luminary of the moderns, according to our judgment. But the little man had gone to the country to visit his daughter. There were so many things we wanted to ask about modern improvements in French organs, about Vierne and Widor, at St. Sulpice. The little old man never came back during our sojourn. After all, we thought, like good philosophers, Cesar Franck was the giant of them all. What else matters?

We advise you, however, to start from the Avenue de l'Opera, which enjoys the distinction of being the first street to be lighted by electricity, and search for a little street running directly parallel with it, the Rue d'Argenteuil, where the great Corneille lived. The house no longer exists, but No. 6 occupies its site. When it was pulled down the great Sardou had the keystone of its front door and a portion of its stair-

way taken out to Mary-le-Roi, where he lived, and where he had many historical and theatrical relics gathered together. The Rue Moliere is the first street on the right as you pass up the Avenue. Here stands the Fountain Moliere, which is worth seeing. It was erected in 1844 to the memory of the famous dramatist who died at No. 40 Rue de Richlieu in 1673. The statue is by Seurre. Here we advise you to rest, if,

in the luck that comes to the tourist, you may wish to continue the acquaintance of the little old man who studied with Cesar Franck. His manners are those of a courtly gentleman of the Old School. He lives in the past, that glorious past when men consecrated themselves to the highest in art and rendered the best to their country and to the world that they had to give—Cesar Franck among them.

A Soliloquy

Excursions of the Body are Excellent Tonics but it takes an
Excursion of the Mind to make Life all it Can Be

By C. ALBERT TUFTS



LITTLE EXCURSION into musical idealism: but first we must be warned once more as to the terrible destruction, any kind of intolerance practises. And we are to be told actual experiences, veiled through the medium of comparison and metaphor.

There are many different kinds of organs, autos, and religions. All of them man made. There are many kinds of humans

who seek to corner our laws. One group of people—even in this day!—will insist that such an organ, auto, or religion is by far the best article.

This inherent trait, more or less strong in all of us, makes for the many continued special varieties of personal prejudice and bigotry we see exemplified in human nature; and it prevails even to the extent of slandering a man over his favorite politics. Thus the old saying. Never argue over politics, religion, or the family doctor. Intolerance has been one of the greatest drawbacks to all advancement in this good old world.

Speaking of autos, to illustrate the absurdity of comparison, we secretly know that so-and-so's Buick runs very well—that is, nearly as well as our Dodge. Also the Willys-Knight is nearly as good as somebody's Cadillac (that is nearly as good). But we forget that the other makes not mentioned will also take us into those Elysian fields where we may enjoy the beautiful vistas. Thus it is equally with our religions and our organs. We have our favorites: but we must not forget that others have their choices too, and a mental satisfaction just as great as ours.

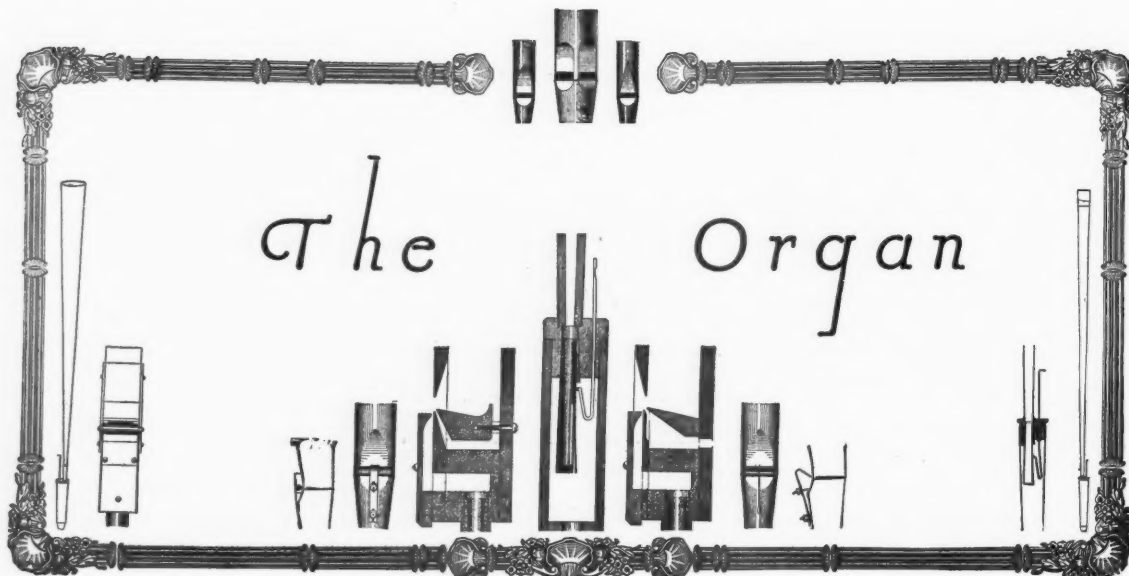
Just Where is "THERE" is not the entire question. but rather, How did we act while trying to Get

THERE? Did we have an enjoyable ride on the great journey? Did we permit the other person to enjoy his view, or did we drive our organ ideas or religious views rough shod over everyone we met?

Religiously speaking, who was worshipped before the ancient Egyptian race founded their cult? Whom did the nations worship before Christ was born? We of course know history, but psychologically and metaphysically we should see the point and not be too boastful, for the astronomical scientist tells us that our huge sun for our very old World is as a mere speck in regard to the many other larger, hotter, newer, and infinitely greater Suns; that other younger worlds are being formed which will hardly be in their youth when ours has fully faded; that the Milky Way is not the extent of God's system but is merely the size of a pea in comparison with the realm that recently has become known. Can we see the simile?

Organists are, by the nature of their calling, servants. We will always be subject to the religious whims of those under whom we serve. There are many who have been released for reasons other than musical. I know of one who was invited to resign four times during his career because he was not a working member of the particular church; he was serving; he did not enter heartily into the favorite isms of their creedal life. The question often seems to be, Do you know how to be a religious chameleon? and not, How shall we get to Heaven?

Personally my great treat in life is the seeking and serving of the beautiful in music each passing day. It is the seeking and the realizing of many fine things that has been the interesting thing in life's journey.



Diapason Chorus Reflections

Thoughts of another Organ Builder and a Theoretical Stolist
Which a Gentle Reader may Purchase for \$80,000

By ARTHUR J. THOMPSON



LET US DISCUSS the Diapason Chorus a little further. To begin with, the Diapason Chorus doesn't seem to me to dominate English specifications. It is simply a characteristic of the Great. Other attributes are the Reed Chorus, with flutes and strings grouped in families, probably superior to a hodge-podge system of Gemshorn here, Piccolo there, or what have you. Mr. Willis is unfortunately over interested in Bach, Franck, and modern French composition played by Dupre, Courboin, or Farnam. In spite of this he can make a good French Horn, Orchestral Oboe, or String. However, if he draws a specification for 126 stops, 50 registers would not be soft flutes, nor 34 strings — mostly celestes — as in a recently designed "temple of ton." No doubt these are all very lovely things and accompanimentally necessary, but as organ music they are a dead loss. The full organ is the best bet and attempts to become romantic or Tchaikowskiesque are rather clumsy, especially since there is no literature to work on.

For the Philistine who is afraid such ideas will diminish the popularity of the organ, let me just say that the Philadelphia orchestra played 39 compositions in New York this season, of which 14 were Bach. One of the program notes reads, "The most brilliant, sublime instrumental expressions of Bach are his greater organ

works, and of these the greatest is the PASSACAGLIA in C minor. Unfortunately one does not often enough have opportunity to hear it, and so to bring it nearer to those who love Bach's music, I have made it for orchestra." Its hard to get a seat for these concerts even for \$3.00—while organ recitals are free, and scantily attended.

Mr. Barnes is right when he says that the Diapason Chorus is not the crying need of the American organ. Good specifications are more in demand, and 32' metal Bombardes. However, when one exists, why take the shine off, especially if enclosure is advocated? The mutation ranks, I note, are designated as smooth Diapasons, which seems to imply lack of blending properties rather than brilliance.

The outline of the Diapason Chorus for St. Mark's Episcopal Church is magnificent. However, it is very easy to pick flaws in the execution. First of all I consider that the scaling isn't consistent. Assuming excellent voicing and pipes, scaling is the fundamental factor if ensemble and cohesion are to be realized. In such a chorus, of the size of one pipe is known, the scale of the rest should be in a logical relation. In the mutation ranks where Audsley's influence is apparent, this fault is, to me, most glaring. The Grand Cornet is not only unscientific, violating natural physical laws, but contrary to the experience and tradition of such men as Willis, Cavaille-

Coll, Lewis, and Schulze who used empirical methods but judged critically the result. To be explicit, 42 plus

Note:—Mr. Barnes, Editor of this Department, is vacationing in Europe. We cannot spoil his vacation by injecting editorial duties. Yet Mr. Thompson's article is too timely to be delayed, so we present it, with apologies to our missing Editor should anything therein be contrary to the policies and points advocated in his scheme of things for the Organ Department of this journal.

Our readers will remember that the thing under discussion is the Diapason Chorus. The single example referred to has contributed tremendously to organ history and is valuable for all that it has achieved. Further progress can be made only by further discussions, detailed analysis, critical suggestions from many other authorities. We take pleasure in presenting the views of another organ builder. In the absence of our supervising Department Editor perhaps I may be permitted to comment on the article, my single comment having reference mostly to Mr. Thompson's closing remarks in his fourth paragraph; I would state over again that the modern organ is rapidly reaching a point of advancement where the builder is much at the mercy of the players—and if a player is so inartistic as to want to jump his Floating Mixture an octave at the wrong place, the player and not the specification is at fault; on the contrary, if the player is so blessed with color sense and imagination that he can invent uses for just such a jump, then both he and the scheme must divide the glory.

—T. S. B.



LOOKING AT IT THE OTHER WAY

in the WHT Chicago radio studio in the Wrigley Building where the Kilgen Organ doesn't have a Diapason Chorus but does have two consoles, the other with straight stop-tongue rows instead of semi-elliptical. At the opposite end of this studio is a plate-glass 'curtain' behind which an audience can sit in comfort, seeing the organist do his work but hearing him only by microphone and loud-speaker.

7 makes 49, which would imply that the $5\frac{1}{3}$ ' quint is as strong a tone musically as the Diapason 8'. Schulze never saw the day when he would make the 19th and 26th of the same scaled pipes as the 15th and 22nd. Cavaille-Coll knew instinctively, or maybe he isolated and compared harmonics on the piano, that a Septieme if introduced must be a Dulciana. Mention might also be made of the breaks. Then again Floating Mixtures are dangerous. It implies that everything in the instrument is of the same relative voicing and power. A glance at the scheme reveals no condition where jumping everything down an octave will produce a balanced condition. Two 16' Diapasons do not require as much harmonic corroboration as four 8's.

As an example let me submit a specification, selling for perhaps \$30,000. It contains no unusual or novel features, but would sparkle if the Dupre G minor FUGUE were played upon it.

THEORETICAL STOPLIST

THE RESULT OF A CONSIDERATION OF
THE DIAPASON CHORUS
By ARTHUR J. THOMPSON

PEDAL 7"

- 32 Open Bass (Front Great)
- 16 Great Bass w
- Bass m
- Diapason m
- Open Metal (Great)
- Sub Bass w (Stopped)
- Geigen (S)
- Violon (L)
- Dulciana (C)

- 10 $\frac{2}{3}$ Quint w (Stopped)
- 8 Octave (G)
- Horn Diapason (S)
- Cello 2r (L)
- Principal
- Clarabella (G)
- Flute
- 5 $\frac{1}{3}$ Twelfth
- 4 Super Octave
- Fifteenth
- Octave Flute
- V MIXTURE m
- 17-19-22-26-29
- 32 Bombarde 30"
- 16 Trombone 30"
- Posaune (S)
- Bassoon (L)
- 8 Clarion 30"
- Trumpet
- 4 Clarion 30"

GREAT: 6"

UNENCLOSED

- 16 DIAPASON m
- 8 DIAPASON TWO m
- 4 OCTAVE m
- 2 SUPER OCTAVE m
- VII GRAND CHORUS m
- 12-15-19-22-24-26-29

ENCLOSED

- 8 DIAPASON ONE m 12"
- DIAPASON THREE m
- GEMSHORN m
- VIOLA m
- 4 CLARABELLA w
- PRINCIPAL m
- FLUTE OUVERTE m
- 2 $\frac{2}{3}$ TWELFTH m
- 2 FIFTEENTH m
- III HARMONICS m
- 17-19-22

- 16 TRUMPET 12"
- 8 TRUMPET 12"
- 4 CLARION 12"

SWELL: 7"

- 16 CONTRA GEIGEN m
- ROHR BORDUN wm
- 8 HORN DIAPASON m
- SALICIONAL m
- AEOLINE m
- VOIX CELESTE m
- ROHR FLUTE wm
- 4 OCTAVE GEIGEN m
- HARMONIC FLUTE m
- 2 $\frac{2}{3}$ TWELFTH m
- 2 FIFTEENTH m
- III GEIGEN MIXTURE m
- 10-12-15
- VI PLEIN JEU m
- 12-15-19-22-26-29
- 16 POSAUNE 15"
- CONTRA OBOE
- 8 TROMPETTE 15"
- OBOE
- CORNOPEAN
- VOX HUMANA
- 4 CLARION 15"

CHOIR: 6"

- 16 DULCIANA m
- QUINTATON m
- 8 ENGLISH DIAPASON
- DULCIANA m
- VIOLA DA GAMBA m
- MUTED VIOLE m
- UNDA MARIS m
- LIEBLICH GEDECKT wm
- 4 DULCET
- NASON FLUTE m (stopped)
- 2 $\frac{2}{3}$ NAZARD m (stopped)
- 2 PICCOLO wm
- 13 $\frac{1}{2}$ TIERCE
- 11 $\frac{1}{2}$ SEPTIEME
- 16 COR ANGLAIS
- 8 TRUMPET
- CLARINET
- (Suggested addition:
- III Cornet 12-15-17)

SOLO: 10"

- 16 VIOLON m
- VIOLE D'ORCHESTRE m
- VIOLE CELESTE m
- VIOLONCELLO m
- CELLO CELESTE m
- ORCHESTRAL FLUTE w
- 4 FLUTE HARMONIQUE m
- VIOL m
- 2 PICCOLO HARMONIQUE m
- 16 BOMBARDE 25"
- BASSOON
- 8 TUBA 25"
- FRENCH HORN
- KRUMMHORN
- ORCHESTRAL OBOE
- 4 TUBA CLARION 25"

No adding of mixtures or brilliant reeds will produce clarity, balance, or ensemble, if the instrument is copiously supplied with mud. Tibias, Phonons, Gross Flutes, large Philomelas, and others with purely foundational characteristics are not counter-

acted by a Fifteenth or Clarion on the next chest—oil and water mixing is a trite proverb but serviceable. The value of these colors for melodic passages is not denied but they should be confined to fourth keyboards and Units. Foundation tone is peculiar to the organ. The orchestra lacks it completely, as does the chorus, to say nothing of solo instruments. Imagine the result in a Beethoven scherzo if a massive Tibia Plena suddenly deluged the woodwind and strings. Of late years it has become a fetish of doubtful musical merit. The dull school may compose some great music for their instruments, but so far they have kept away from paper, Bach, and French modernism.

However, this is getting away from the point. The Diapason Chorus is not a thing that can be patched on a large organ. This anachronism implies a complete divorce of one department from another, no juxtaposition of flues, reeds and strings. Mixtures are the ideal go-between, the climax and Tubas, of the flue division and build-up material for assimilating splashy reeds. If the Diapason registers are flutey, it would be better to make the reeds smooth Tuba Sonoras, rather a bright chorus reed as suggested, as a need of American instruments. The result wouldn't be an especially pleasant organ, nor would it be adaptable for any particular music, but it would be consistent and logically designed.

So, adding a Diapason Chorus to an instrument raises the question: What reeds are added? and What are the pressure relations between the departments? One chorus reed to five flues is not a bad average practise, providing everything from the choir Dulciana to the Great Tromba isn't "dropped" on 10" pressure.

Organ Stoppists

Presented as Information or for
Constructive Thought

MERCERSBURG, PA.
MERCERSBURG ACADEMY
SKINNER ORGAN CO.

List of Stops by MR. JOHN A. BELL
and MR. WM. E. ZEUCH

Dedicated Oct. 13, 1926

	V.	R.	S.	B.	P.
Pedal	2.	2.	12.	9.	88.
Great	9.	10.	12.	..	670.
Swell	13.	18.	13.	..	1242.
Choir	8.	8.	8.	..	548.
Solo	7.	7.	10.	..	499.
	39.	45.	55.	9.	3047.

PEDAL: V 2. R 2. S 12.
1 32 Resultant f Nos. 2, 3.
2 16 DIAPASON ff 44w
3 BOURDON p No. 13-G
4 BOURDON pp No. 21-S

5 8 Diapason ff No. 2
6 Bourdon p No. 13-G
7 Bourdon pp No. 21-S
8 16 TROMBONE fff 44r
9 FAGOTTO p No. 29-S
10 8 Trombone fff No. 8
11 Fagotto p No. 29-S
A Chimes No. G-L
GREAT 7": V 9. R 10. S 12.
UNENCLOSED
12 8 DIAPASON ff 73m
ENCLOSED LCC:
13 16 BOURDON p 61w
14 8 DIAPASON TWO f 73m
15 CLARABELLA mf 73w
16 ERZAHNER CELESTE 2r
p 134m

Wm. E. Haskell

MR. WILLIAM E. HASKELL, for twenty-five years one of the outstanding men in the organ-building world, died May 8th at his home in Brattleboro, Vt. About three years ago Mr. Haskell had a severe shock, but after a number of weeks made a remarkable recovery. He did not resume active work, however, and was able to drive a car or enjoy his well-earned retirement up until a few days before his death. Dr. Audsley and other noted authorities paid great tribute to Mr. Haskell's ingenuity and inventive ability. Patent Office records attest to his activity in developing organ tones that made him famous.

He was born in Chicago Nov. 27th, 1865; when eighteen years old started work for Roosevelt of Philadelphia, under his father, who was the superintendent. For a few years preceding 1900 he and his father were associated in building organs under their own name.

In 1901 the Estey Organ Company bought the Haskell Organ Company, and Mr. Haskell moved to Brattleboro, where for the balance of his business life he was superintendent for the Estey Company.

He leaves a wife, two daughters and two sons; a brother and four sisters also survive him.

Readers of THE AMERICAN ORGANIST will recall the many illustrated articles published some years ago dealing with the remarkable reedless Reed family of tones, invented and so greatly perfected by Mr. Haskell. At that time he was urged, against his usual modesty, to permit the publication of his photo and biography, in both of which the organ world would have taken keen delight, but he persisted in refusing, saying instead that the interest was not in himself but in his product. His passing leaves the whole organ world the poorer, just as his living made it so much richer.

17 4 OCTAVE f 61m
18 ROHRFLOTE p 61w
19 8 TUBA ff 73r (10")
20 4 CLARION ff 61r (10")
B 8 Harp No. E-L
C 4 Celesta No. E-L
D 8 Cathedral Chimes No. G-L Tremulant
SWELL 7": V 13. R 18. S 13.
21 16 BOURDON pp 73w
22 8 DIAPASON f 73m
23 SALICIONAL p 73m
24 STRING CELESTE 2r p 146m
25 GEDECKT mp 73w
26 8 SPITZ FLUTE CELESTE 2r pp 134w
27 4 HARMONIC FLUTE p 73m
28 IV MIXTURE f 244m
29 16 FAGOTTO mf 73r
30 8 CORNOPEAN f 73r
31 OBOE p 73r
32 VOX HUMANA pp 73r
33 4 CLARION f 61r Tremulant
CHOIR 7": V 8. R 8. S 8.
34 8 DIAPASON f 73m
35 DULCIANA pp 73m
36 UNDA MARIS pp 61m
37 CONCERT FLUTE p 73w
38 4 CHIMNEY FLUTE p 61w
39 2 PICCOLO p 61m
40 8 CLARINET p 73r
41 ENGLISH HORN p 73r Tremulant
SOLO 10": V 7. R 7. S 10.
42 8 STENTORPHONE ff 73m
43 GAMBA f 73m
44 GAMBA CELESTE f 73m
45 GROSSFLUTE f 73w
46 TUBA MIRABILIS fff 73r
47 FRENCH HORN mf 73r
E HARP
F 4 Celesta No. E. Tremulant

ECHO:

48 8 VOX HUMANA pp 61r
G CHIMES (G-G)

COUPLERS: 27

To	16'	8'	4'
Pedal		GSCL	GS L
Great	GSCL	SCL	GSCL
Swell	S	L	S
Choir	C	S L	C
Solo	L		L

CRESCENDOS:

GL. S. C. E. Reg.

ACCESSORIES:

All Crescendos to Swell
Full Organ
Reversibles 5
Tutti Cancel
Blower: Orgoblo

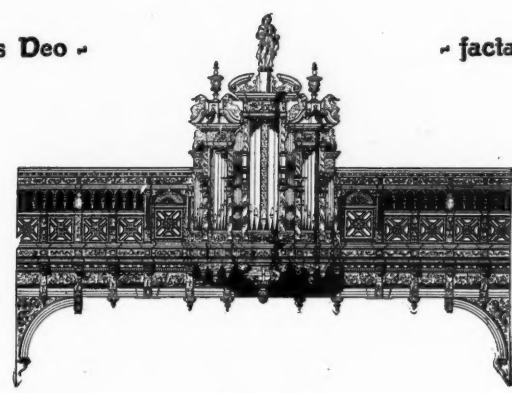
In these pages for March 1927 were published photographs of the Academy, its Carillon, and Carillon Clavier. It will be recalled that the Academy houses the at present second largest Carillon in America.

10-7

G-L
S 13.
2r p
ESTE
p 73m
3r
73w
61w
73m
73r
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gratias Deo

facia non verba



The Church



Under the Editorship of
Mr. Rowland W. Dunham
In Which a Practical Musicianship and Idealism
Are Applied to the Difficult Problems of
the Organist and Choirmaster

Mr. Dunham's Comment



HOW ARE WE affected by the size of our congregations? This is one of the tests of the true worth of the organist. During the summer months and on occasional services when our audiences are

to be small there is a tendency on our part to discount the expenditure of our best efforts.

At such times there may be justification for the use of simpler music. But to slight its preparation is nothing short of a musical sin. If we feel that the people who do attend are not worthy of the best we can do we are surely unfair to them. More important, however, is the effect upon ourselves and our choirs. A true and conscientious artist can never be guilty of slipshod performance, even in private practise, much less in a public appearance. The subtle insidiousness of such an act surpasses our comprehension. The choir, too, is noticeably affected and loses more ground than can be estimated.

From a purely selfish standpoint, the let-down in our work is a matter which should never be permitted. Mr. Mueller's recent article on success in

the choir-loft is exactly right. The secret is unceasing and intelligent WORK. And when we give an unprepared service we are false to the ideals and standards which must be held by all who would call themselves musicians.

Suppose we decide to play the Guilman ELEVATION in A flat. Upon "running it over" we may be quite satisfied that we have played all the notes and used the Vox Humana in the right places. But is this sufficient? Not at all. Even though it has been played many times it is just possible that some new effect in registration is possible, some phrase here and there can be more artistically finished, some improvement in the managing of swell shades would be worth studying. Indeed there is not a piece of music worth playing at all which is not the basis of some considerable study, though the appearance may be of extreme simplicity. What is true of or-

WE TAKE PLEASURE

In announcing to readers of this department the appointment of Mr. Rowland W. Dunham as Director of the College of Music of the University of Colorado; Mr. Dunham begins his new duties with the opening of the University season in September.

-T.S.B.

gan music applies equally to that for the choir.

Let us profit by Mr. Mueller's advice and give our churches the results of good, honest, unflinching work, not only during the busy season but in the hot months when we feel we may be lazy without serious results. Those results may be more serious than we know.

Calendar Suggestions

ANTHEMS

- Rogers—Lord, for Thy tender mercies'
- Timmings—O God most Holy (Lowden.)
- Neidlinger—The Silent sea (Schirmer)
- Calver—Jesu in the Memory keep (Schmidt)
- Ambrose—God is Love (Schmidt)
- Milligan—Come Unto Me (Schmidt)
- Reiff—Love One Another (Schmidt)
- Voris—My Jesus, as Thou Wilt (Ditson)
- Shure—Here Bring Your Wounded Hearts (Fischer)
- Matthews—O Master, Let Me Walk (Gray)

In the newer anthems I give the publisher's name.

ORGAN MUSIC

- Guilmant—Elevation Af
- Mendelssohn—Sonata 5
- MacFarlane—Scherzo Gm
- Parker—Novelette
- Pierne—Cantilene
- Rogers—Sortie Dm
- Vierne—Scherzetto
- Wachs—Pastorale
- Stanford—Hush Song
- Bridge—Adagio E
- Dubois—Chant Pastorale
- Grey—Berceuse

Catholic Music

By FREDERICK W. GOODRICH



OW THE DIOCESAN COMMISSION for church Music, Brooklyn, has issued a "Guide for Church Music." There are many things in this little work which no progressive Catholic church musician can agree. The pamphlet states that one class of church music is that composed according to the general rules of the modern style but within the lines laid down by the Motu Proprio. What His Holiness Pope Pius X did say was as follows "Modern music is also admitted in the Church, since it too furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions." In other words, modern music of any school or any nationality is acceptable, provided it is not frivolous or overloaded with undue repetition of the text. The Brooklyn list is "more Roman than the Pope" for it shuts out every modern composition except the dry-as-dust effusions of the German Cecilian School; it would shut out such fine modern masses as Yon's "Te Deum Laudamus", "St. Jeanne d'Arc", "St. Vincent Ferrer", "Regina Pacis"; Montani's "Orbis factor", "Missa Solemnis", "Ave Maris Stella", "Missa Festival"; and many other like compositions. Is the diocese of Brooklyn composed only of the people of one nation? I would counsel them to pay a visit to some of our leading Catholic music publishers in the city of New York and forthwith become acquainted with some real modern church music such as mentioned above. The concentrated narrowness in the selection of vocal music also shows itself in the organ music recommended. Again nothing but German.

I also note that organ recitals are forbidden in the Brooklyn Catholic Churches unless the selection is made from the works of Bach, Brosig, Mendelssohn, Rheinberger, and Stehle. In recommending books and pamphlets on Catholic Church Music the compilers ignore the best magazine on correct Catholic Church music in this country, namely The Catholic Choirmaster, Philadelphia. A perusal of this splendid and truly Catholic document would be a revelation to the compilers of the Brooklyn mistake. The compilers give a temporary list of music that may be used until July 1, 1928, but must then be abandoned—the "Short Mass" of Magri, the "St. Agatha" of Branchina, the "Unison Requiem" of Botticliero, the male-voice "Requiem" of Yon, the "Missa Brevis" of Klein. Again concentrated narrowness, for these are all strictly liturgical music of the best type.

There are several statements in the catalog which are open to question. "When falsi-bordoni psalms are sung at Vespers, it is never allowed to render more than two falsi-bordoni psalms, because of their length." No such regulation can be found in all the decisions of the Sacred Congregation of Rites. "Whenever the celebrant sings the Preface or the Pater Noster and he needs the organ accompaniment to sing well, the playing should be done in a quiet and devotional manner." The Sacred Congregation of Rites in decision No. 4009, Jan. 27, 1899, is opposed to this practice, but in decision No. 2951, Sept. 11, 1847, allows the organ to accompany the "Ite Missa Est."

The fight for Church music reform has been a long arduous one, in many cases a lone one, and it has been the laymen who have largely borne the brunt of it. Extremists do not help the cause. Their viewpoint is too nar-

row, it is too much biased, there is too much evidence of national prejudice in its recommendations and orders. It is hoped that a second edition of the catalog will soon be forthcoming and that its compilation will be in the hands of men of wider vision.

A Critique

Being a Plain Statement as to Why a Music Lover Does Not Go To Church Regularly

By AN OLD TIMER

For Those who want honest opinion—and are able to profit by it



MPTY pews will ultimately ruin church music and church organists unless we fill them. I have just returned from a visit to a church whose music has always enjoyed a high reputation; though the choir, in my estimation, was never quite worthy of its fame. Previous hearings had established a condition of unrhythmic, badly enunciated and unbalanced choir work.

My most recent visit reveals a similar condition. The boys are conspicuously lacking in any knowledge of tone-production. They sang throughout the service with a breathy, forced, unintelligible enunciation; in fact the words were utterly obscured. The chief effort of the larger boys of the choir seemed to be to produce a big round "EU" on high notes whatever the word might be—they were eminently successful.

One could not cavil at the strength of the tenor section. It was clarion-like. Not a pleasant ringing sound, but a brazen, hard, and often throaty sound, always much too loud and always quite individual—there were three or four voices in individual production. A chorus of tenors should all sound alike, there should be a blend.

The basses sang correctly from the music standpoint, but from the purely vocal standpoint the bass section lacked resonance, authoritative diction, and balance.

It lacked the roundness and purity of the real bass section which is pointed up with baritone voices and which yet has the depth and profundity of the low bass also. The organist's playing was interesting. But the instrument could sound a great deal better were it to receive some attention from its builders.

The choir needs drilling in enunciation, breathing, nuance, and attack and release. It would prosper under a direction which would insist on clear and subdued singing for the greater part.

Service Programs

MR. J. WARREN ANDREWS

Taylor—Morning Prayer
Roberts—Larghetto and Allegro
"Come unto Me"—Milligan
"Seek Ye The Lord"—Roberts
"Lord Dismiss Us"—Andrews

EASTER PROGRAM

"Lord Is Risen"—Manney
De Beriot—Adagio (Con. 9) (organ-violin)
"Christ Our Passover"—Chappel
"The Magdalene"—Warren
"Resurrection"—Shelly (v-ten.)
"Twas Easter Eve"—Gounod (v-con.)
"Response"—Andrews
Reis—Gavotte G (o-v)

MR. CHARLES J. CUSTER

"Art Thou Weary"—Chadwick
"Ho Everyone"—Martin
"Thy Will Be Done"—Gottshalk
"Wee Unto Us"—Schnecker
"Hear My Prayer"—Mendelssohn

DR. CLARENCE DICKINSON

"In Perfect Peace"—Trimmell
"Beneath the Shadow"—Dickinson
"Thy Bonds O Son"—Bach
"Consider O My Soul"—Bach
"O Saviour Sweet"—Bach
"Magnify His Name"—Martin
"I Walk Alone"—Abbott
"I Give You the End"—Forsyth
"Thee Will I Love"—Tchaikowsky
"O Lord of Love"—Brahms
"Heavens Are Telling"—Haydn
"Saviour When Night"—Shelly
Coleridge-Taylor's "Atonement"

MR. WILLIAM RIPLEY DORR

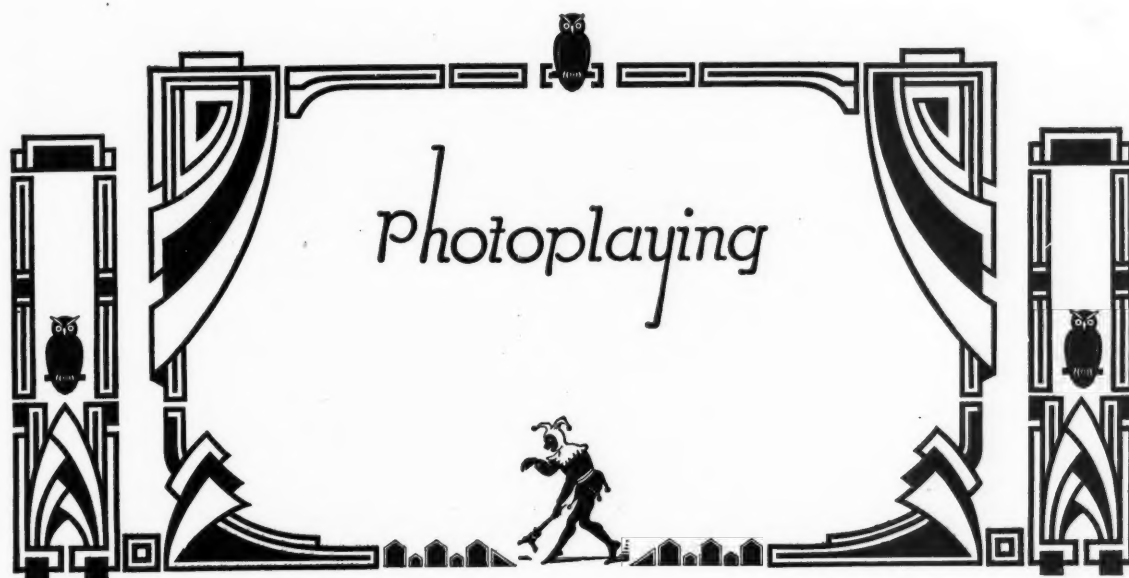
MUSICALES

Stebbins—At Twilight
Rogers—Prologue (Suite G)
Stebbins—The Swan
"Father of Mercies"—Waddington
"Veni Jesu"—Cherubini
"O Bone Jesu"—Palestrina
"Emite Spiritum Tuum"—Schnetky
"O Saviour of the World"—Moore
"Salvation is Created"—Tchesnokoff
"Legend of Christ Child"—Tchaikowski
"Cherubic Hymn"—Gretchaninoff
"Sanctus"—Gounod
"Go Not Far"—Zingarelli
"These Are They"—Gaul
"Ho Everyone"—Martin

MRS. ANNA BLANCHE FOSTER

Musicales

Camidge—Concerto Gm
Salzedo—Whirlwind
Volga Boatman
Debussy—En Bateau
Dethier—Prelude Em
Martini—Gavotte
Baldwin—Burlesca e Melodia
"List the Cherubic Host"—Gaul
"I Heard the Voice of Harpers"—Gaul



What Do They Want ?

A Discourse on Tremulants and Their Use and, if Possible
Abuse—which, Though Highly Improbable, may
Perhaps be Occasionally Possible
(Stand-patters Keep Clear)

By SALLY FRISE

IT IS NOT humanly possible to please all the people all the time. Experts have tried it and failed. So why should the general public expect it—yes, demand it—of the poor long-suffering theater organist? Yet they do. And that isn't the half of it. From time to time one of our kind gets a rush of adjectives to the head and wordfully tears us limb from limb.

Goodness knows that, what with getting Charley Horse in the left leg from playing Buster Keaton comedies, and wrist drop in the right hand from playing hurries, we have trouble enough without having someone who has bled and suffered with us, turn on us. We expect the public to slam us, and we expect the House Manager to pick on us. We expect the pictures to be poor and the projection erratic. We expect middle C to be dead half the time, and the tuba to cypher in the middle of our solo; but, I still contend that all this is as nothing compared to the serpents tooth that some of our own kind have bitten us with. I don't suppose that the mere fact that they pay dues in the same dear old Union would cause them to refrain. If they were Elks, now—

All of which leads up to this hashed and re-hashed subject of "to shake or not to shake." One man's meat is another man's poison, and so with Tremulants. But these would be purists who would insist on removing every Tremulant from every organ in the world give me mal-de-mer. Why do not they insist that violinists cease their constant wrist shaking? Why do not they remove the vibrato from the human voice? Of course, it's true that some organists overdo it; that is, they use it constantly. It so happens that a very popular (with theater owners) make of organ has a most obnoxious tremulant. It seems impossible to adjust it to any wave length shorter than about one beat to the second. The result is monotonous and nerve wracking. On the other hand, it so happens that these organs are voiced for heavy wind pressure and allowance made for the tremulant. Anyone who ever has had the misfortune to hear a whole show played through on one of these instruments when the tremulant was off, would welcome its return. There are few of the cheaper makes of theatre organs whose voicing and tonal quality will stand the test of two hours or more constant playing without a Tremulant. If organists could only

realize how much better the organ would sound—by contrast—they would stop trying to play hurries, marches and jazz with the Tremulant on. For then when they wanted a softer, more appealing effect, they would have the Tremulant to fall back on. Nothing is more irritating, to a musician, than to hear storm or battle music, or, in fact, any fast music that uses a great deal of wind, played with the Tremulant sobbing and gasping for breath and, as often happens, throwing the whole organ off pitch.

I have heard, from time to time, some rather funny instances of how dependent some players feel themselves to be on the Tremulant. One young woman organist sent a telegram to the repair man from upstate somewhere, saying "Organ out of commission, using piano, come at once." The repair man lost no time in catching a train and when he got there, found there was nothing wrong with the organ, except that the Tremulant was a.w.o.l. But the player was "using the piano," and had been for two days.

Another organist, a man, sent for the repair man and said that he wanted the tremulant slowed down so that he could count the beats, as in no other way could he get the effect he wanted. It must have been a sea scene. Another player wanted it speeded up so that it was almost imperceptible, and so on.

I have sat at the feet—or back—of greatness, in every picture house along Broadway, and listened to the various organs and various organists. There was a time when Tremulant was practically taboo in the Rialto and Rivoli; but that was when they had compensations, which I will not name. I have heard within two or three

blocks of each other, some of the world's finest theater organists, and with them, as with anybody else, the use of the Tremulant seemed to be purely a matter of personal taste.

One of the very best, admittedly in the top rank, uses the Tremulant almost all the time. It is not a slow, soul-shaking one, to be sure, but still a Tremulant. Another never uses any. He is of the old school. If one wants to hear the organ played, let him go there and, sitting with closed eyes, enjoy the perfect technic and musicianship of this man. But, if one wishes to hear pictures played, let him go and hear the other, because he is not so pedantic or opinionated that he tries to force upon people something which they have not been educated to appreciate. He plays his pictures for the heart interest, and forgets about his international reputation as a recitalist. When the scene demands it, he uses the Tremulant unblushingly. I defy anyone to play, convincingly, a death scene or a love scene, on the average theater organ, without a Tremulant.

While we are on the subject of what the public wants and does not want, why not go a little deeper into this slough of despond, known as Organ Solos.

The so-called hokum solo seems to have few friends among musicians. Certainly I would not give it a crust to keep it from starving. But I wonder if some of its most virulent attackers have ever stopped to think what does keep it alive. In my humble opinion, it is mob psychology. People love the sound of their own voices. They love to take part in the show, when they can do so without making a show of themselves. Hence the success of community singing during war times and at conventions. If it be true, as has been written, that the average theater goer has the mentality of a child of twelve, why should not they be pleased with so-called humorous words on a slide, decorated with comic strip drawings in bright colors; the whole synchronized to some well known tune, such as "AULD LANG SYNE," or Dvorak's overworked HUMORESKE? The mere fact that the organist aids and abets them in their warbling, serves to make said organist popular with them. From there it is only a short step to loud applause for their own singing (which the organist modestly takes for himself) and if they like their own singing well enough, the organist is good and gets more money. Simple, isn't it?

On the other hand, or foot, suppose the organist is able to do really legitimate organ solos, it's a gamble how they will go. On Friday night he may be a wow; on Saturday night, with an average Saturday night audience, he will probably die the death of a dog. So it seems that the answer to the or-



PROPHESYING

The Del Castillo Theater Organ School, founded in Boston by Mr. L. G. Del Castillo, the famous theater organist of Boston and New York, prophesies an ever greater and greater future for the organ and for the organist. Mr. Del Castillo, whose photo will be found on page 70 of the March issue of this magazine, has equipped his School with an Estey Organ, built to his stipend, of two manuals, 7 ranks (513 pipes), 49 stops, 3 percussions, and 15 traps. There is of course all the necessary equipment for motion picture presentation—the screen at the far end of the School is seen covered with curtain, as in all our modern theaters.

gan solo problem is to give them what they want, when they want it; and try to find out what and when!

Taken by and large, we theater organists have a pretty tough time. We earn our money, be it what it may. Some day, when my left foot has finally given up the struggle to make two beats grow where but one was planted, I shall take my Corona to some wilderness refuge, far from pictures and organs, and there write the story of the trials and temptations of a theater organist. By temptations I mean the murderous impulse that seizes us when some moron sends down word by the usherette for us to please play the "PRISONER'S SONG" on the prison scene of Ufa's beautiful production of "Faust." Or the longing we have to boil in oil the House Manager who, after we have searched the archives for early French and English music for "Monsieur Beauchaire," comes down to the pit and asks what is the idea of all the Jewish music? These two things really happened, though not to me. Then I should devote at least one chapter to gum-snappers, paper-bag rustlers, and pests who eat oranges and throw the peelings into the pit. Another chapter shall be devoted to the man and his wife who come into the theater to have their arguments; a few lines to the wise cracker who makes kissing noises on all love scenes; a few well chosen words to the girls who giggle because they want to cry, last and not least, the middle aged women who just love Richard Dix—and "do you think his hair is naturally curly, my dear?"

Yes, I feel that after one has played pictures for nigh onto twenty years,

one is entitled to the croix de guerre and a pair of gold mounted crutches. Yet they, the dear public, and the equally dear managers, expect us to be always full of pep and esprit du corps, especially the latter. We should sit for five-hour stretches and love our art, be oblivious to all going on around or behind us, play good music well, improvise with brilliancy and originality, and put on a solo every show, smilingly, and—if possible—successfully. All this ad finitum and ad nauseum, world without end, seven days a week. Aye, verily, it's a gay life!

The Capitol

What New York City's old Standby Offers the Music World



ISITORS to the Capitol are repaid by Mr. Mendoza and Dr. Mauro-Cottone—plus an unusually fine orchestra and an unusually fine organ—the Capitol's Estey is going to be even finer by reason of additions now being made. By finer I mean larger; in this case the oft-used advertising slogan is appropriate. They couldn't make the Capitol organ finer, so they are making it larger.

The Roxy is naturally the talk of the town. We are only human. A visitor to the Roxy gets a stupendous entertainment on a scale more lavish than anything before presented. A visitor to the Capitol gets Mr. Mendoza's masterful orchestra and sees his object-lesson in stage manners; gets Dr. Mauro-Cottone's finely artistic

organ accompaniment—and later on an organ concert at the opening of the noon program; he also gets not so much a spectacle as an intimate artistic treat, carefully planned in every detail, and as carefully executed. When organists know program-making and master program-presentation as the Capitol does it, organ recitals will be popular. That ought to be worth the money and mental effort required to profit by what the Capitol offers. For feature films the Capitol still scores the best percentage of successes.

Summer visitors will soon be upon the Metropolis. In the interests of the development of the organ arts I hope every visitor from the organ world will make it his first business to visit the Capitol and the Roxy several times each week till the object lesson sinks in deeply enough to be carried back home and there spring forth in a revitalizing of our steady old, sometimes stupid, organ.

The Roxy

What the Newest and Finest New York Theater Offers Organists



YOUNGEST of our art creations is the Roxy Theater with its orchestra of ninety, its organ of three consoles, its chorus of sixty. Musically it is undoubtedly the best regular attraction the City offers. Fortunately Mr. Rothafel is not a trained musician and escapes the handicaps. Artistically he has better judgment of practical values than all his trained forces put together. And he is a dictator. That makes a two-hour visit to the Roxy worth about the equal of a ten- or twenty-dollar lesson from a master musician.

The silence of the foyer organ on the occasion of the last visit, and the use of the automatic player on the former, seem to indicate that the organist has a professional entertainer not made good in the estimation of Mr. Rothafel who in turn is very sensitive to discover the judgment, expressed or unexpressed, of the best element of his patronage. That's too bad. I think the Roxy has lost a little by the silence of the foyer instrument, even though I agree with the apparent viewpoint that it was not being used to best advantage.

The triple-consoled auditorium organ was, when I first heard it, much of a mess, much of an unthinking experiment, but during the week when the wonderful Alaskan scenic was shown to triple-consoled accompaniment it seemed to me the organists were finding themselves wonderfully and had scored a genuine success. The

individuality of registration that marked that performance fully justified the expense of installation. It was not perfect but it showed great progress in the right direction. This last visit programed an organ solo especially arranged for the three consoles and was successful in spots but not sufficiently so to warrant any great enthusiasm. These men at the Roxy consoles have a gigantic job; they can only succeed in it by disregarding precedent and striking out boldly.

Narrowly speaking it is none of anybody's business what happens to this gigantic Kimball organ. Broadly interpreted it is the biggest business before the profession today both from the standpoint of the player's welfare and the industry's. Make good and there will be many more similar and even greater installations. Fail and this will be the last for many a decade. Throwing stones or taking the thing too keenly to heart would alike be childish. It's too big an opportunity to miss. Anybody who can help make this thing a success owes it to the profession to help do so. Mr. Rothafel doesn't make blunders; he didn't even make a mistake in buying this organ—the scenic accompaniment proved that beyond question. Any man able to show him how to use these consoles will find an open ear, and an artistic genius ready to experiment.

His Memorial Day program around the Gettysburg Address was a masterpiece, an epic. Only Mr. Rothafel has been able to do things like this. Let no visitor to New York miss the Roxy.

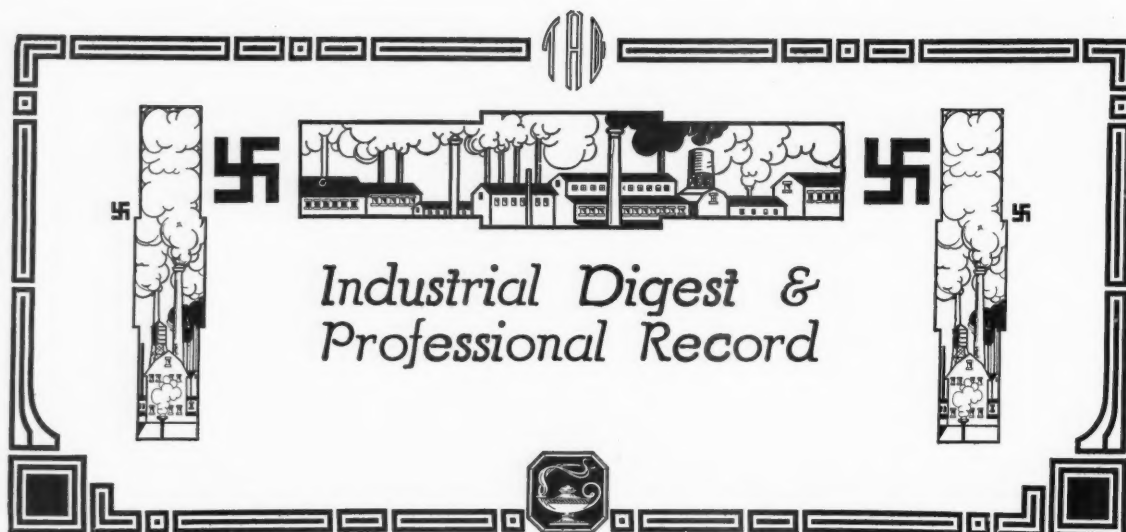
Some Salary List!

What Mr. Loew Contributes to the Welfare of Organists

THROUGH the cooperation of Mr. Ernst Luz, director of music for all the Loew theaters, we are able to present the complete list of organists in the Loew circuit in New York City. We believe this is the largest list in the universe, of organists under the employ of one firm and the direction of one man. Our list was correct on the day it was given, those acquainted with theater work will realize that it cannot be 100% correct a week or a month later; changes are being made constantly, and certainly a few changes are made every week in a circuit as large as this. We name the first organist first; a few theaters have no relief organist.

Alpine: Miss Edna Guttridge, Mrs. Betty Cohen.
American: Mrs. F. S. Adams.
Astoria: Mrs. Rose Grunbock, Miss Florence Fitzgerald.

Avenue B: Henry Humphries.
Bay Ridge: Sasa Barbaria.
Bedford: N. Epstein.
Bijou: Mr. Parker, Mr. Beebe.
Borough Park: Miss Victoria Pownall, Paul Aldag.
Boulevard: Miss Lauretta G. Fallon.
Brevoort: Miss Grace Madden, Mrs. Elliott.
Broadway: Miss Mary Hunter, Miss Betty Jenkins.
Burland: F. K. Thiele, Mrs. Estelle Schodr.
Burnside: Williamson, Miss M. A. Meder.
Circle: Miss Julia Wohlstadter, Miss Mildred Lantz.
Coney Island: Willard Betts, Miss Mildred Liege.
Delancy: John Lang.
Elsmere: Charles Chaplain, Miss Beatrice Bernstein.
83rd Street: E. L. Gannon, John Muller.
42nd Street: George Stevenson, Mrs. Steiner.
Gates: Mrs. Adele Blair.
Grand: John Ward.
Greely Square: Miss Peggy Griffith, Miss Nettie Chasin.
Hillside: Zeb Hamilton.
Inwood: Miss Merle Veach, Mrs. W. Schaefer.
Kameo: Miss De Poyster, Miss O'Neil.
Lexington: Marsh McCurdy, Miss Theodore Brooks.
Lincoln Square: Kai Brovall.
Livingston: Grant Copeland.
Metropolitan: John Gart, Miss Vera Kitchener.
Mt. Vernon: Albert Weil, Miss Edith Wimmer.
National: Miss Louise Sorensen.
New Rochelle: Mrs. Filosa, Mr. Holden.
New York: Miss Allen, Mrs. Patof.
New York Roof: Miss Helen Moyer.
116th Street: William Edwards, Miss Marchal.
Orpheum: Miss Gladys Gooding.
Palace: Harry Roseale.
Premier: Harold Beckett.
Rio: Miss Henrietta Kamern, Mrs. Evans.
Seventh Avenue: Miss Marie Lewis, Miss Lieberman.
Sheridan Square: John Prosser, Mr. Schulze.
Spoooner: Miss Katherine Kaderly, Mrs. Emma Heller.
State Newark: Henry V. Arands.
State: Carl Steizell, Miss Eleanor Haley.
Victoria: Miss Marion Bergman.
Victory: Mrs. Edythe Brooks, Miss Violet Reiser.
Willard: R. S. Willever.
Woodise: Giddings, Mrs. Ida Brandt.
The organs were mostly built by Möller, with the largest in the State Theater on Broadway. The large Möller in the Lexington is on an elevator.
ALANSON WELLER



Industrial Digest & Professional Record

Advertising Talks

A Discussion of the Psychology that Dominates the Advertising Page—an Instrument as Responsive and as Intricate as the Modern Console



RARELY can we pick up a magazine of any sort without seeing examples of both good and bad advertising. Some advertisers aim only at making friends. Others aim so badly that they make only enemies. Here's as insinuating an advertisement as we've ever seen; it is from a manufacturer of music instruments:

"The world's finest The best at a lower price because nothing is added for professional endorsement."

In other words, the manufacturer thinks he is powerful enough to tell the public that musicians endorse for money and not honestly. This advertiser, incidentally, is the one house in America for whose product the minimum of esteem is held among musicians. Perhaps in desperation he realizes he has nothing to lose among musicians, and nothing to gain till he makes his product right. Yet the stigma of such an advertisement is inescapable. And, unfortunately, partly deserved by musicians.

Musicians, like all other mortals, are influenced by tradition, by prestige, by what they think is "the right thing" to say or think. Clever advertisers have used this to make a fortune for themselves and create a new place for their product at the top of the ladder. Fortunately in the organ world the firms that have done and are doing this

are also striving to actually create honest values along with such a public esteem for them. Only good, no harm, is the result.

Here's another advertiser who paid to inform his public:—"I believe in the marvelous possibilities of the modern organ I believe that masterly organ-playing must be full of vitality and warmth I believe that programs of good music can and must be made interesting to the layman." And he went on to give some "Results." He used modest type, not so small as to make the reader pay a penalty in discomfort to his eyes, nor so large as to be boastful; he accompanied it by an honest straight-front photo of himself—showing an attractive, intelligent, honest, straight-at-your-man.

What's the net achievement for an advertisement like that? Well, for one, I believe as he does. I like the unusualness of it. I admire his willingness to rest his case on merit alone. I like to see why he thinks his recitals are worth money; and then I like to see the results of his creed as others have already appraised him and his playing. The whole thing is wholesome.

Here's a challenge to us:

"There is plenty of room for improvement in quality in any organ built . . . what I think should be done would be for the Editor to insist that every advertiser makes good his claims in an

advertisement. Now let's pass the buck, but I know you are going to drop it. Yet if that were done, advertising would pay 100%."

What does the reader say to that? We hope every reader will study every advertisement in every page of THE AMERICAN ORGANIST, subject each bit of copy to the test, and then write the Editor of every case where that principal of honesty is apparently violated. We promise action. And we mean it too, for we want our advertisers to have our readers as their friends, not their enemies or scoffers or doubters. Let's see what happens!

"No man can command a top price by dressing like a reduction," says an advertisement in the New York Times. "Only the well-dressed man writes his own ticket." That applies to advertising as forcefully as to man. Cramp an advertisement, give it a scanty space and there's nobody quite as quick as a prospective customer to give it equally scanty consideration. We can't expect the public to give our message a hundred-dollar valuation if we give it a ten-dollar dressing. All the bragging in the world cannot engender confidence in our product if our advertising program does not practise what our advertising message attempts to preach.

Builders' Brevities

Short Paragraphs Giving an Idea of Things of Interest to the Organ World

ESTEY

dedicated its 3m and Antiphonal organ for Scottish Rite, San Jose, Calif., to stolist by Mr. LeRoy V Brant, May

19th. In other columns is reported the death of Mr. William E. Haskell, May 8th—a loss both to the Estey Organ Company and the entire world of the organ. Readers will recall the series of illustrated articles in these pages dealing with the remarkable pipes invented and developed by Mr. Haskell.

HILLGREEN-LANE

Organs have been sold by the Will A. Watkin Co., Dallas representatives, to the Coliseum Baptist, New Orleans, and the Methodist Church, Franklin, La.

KILGEN

Contracts of the past month include the following:
Brooklyn, N. Y.: Beth-Emeth Temple Cincinnati, O.: St. Monica's Hackensack, N. J.: Holy Trinity Los Angeles, Calif.: St. Brenden's Memphis, Tenn.: St. Mary's Cathedral St. Louis, Mo.: St. Elizabeth's

MARR & COLTON

are moving to the front in the important work of selling the organ to the public as well as to the purchaser. In church the organ is relegated to a position of least importance; in the theater it suffers the same fate. Anything the Marr & Colton Company can do to popularize an installation is done. A recent example was the plan of using their organ in the Feeley Theater, Hazelton, Pa., to accompany a complete stage production of "The Student Prince," with Mr. F. Paul Knarr at the console. At the first afternoon show Mr. Knarr was given the opportunity to try the organ only on two numbers, but at the evening show and thereafter he played the full score with the orchestra, and the manager of the production stated publicly that it was the first time he found an organist as versatile. Mr. Knarr played from the violin lead.

MÖLLER'S

3m in the Ascension, Montgomery, Ala., was presented for approval in a recital by Mr. Paul de Launay, which won enthusiastic press reports. Another 3m Möller was played by Mr. de Launay in recital in the First Methodist, Tusculumbia, Ala.; and a 4m May 27 in First Baptist, Birmingham. No tickets less than a dollar, full houses, and apparently thorough enjoyment. Which is the right way to sell more organs and more recitals. The new 3m Möller in Calvary Baptist, Clearwater, Fla., was played by Mr. De Launay and broadcast.

Opus 5003 went to Taksigelsen Kirken, Copenhagen, Denmark, June 2nd, and Mr. Möller and his daughter followed June 11th to be present at the dedication of his gift; seven Möller workmen of Danish birth worked on the instrument at the factory.

Mr. L. Luberoff, Philadelphia representative, instigated a gala celebration for the opening of the Möller in Stanley's Allegheny Theater, Philadelphia May 22nd, with Mr. Karl Bonawitz at the console.

Mr. Lester W. Groom, our Chicago Representative, drew the stoplist for the 3m Möller now being built for his Church of the Ascension; it will have six Diapasons on the Great.

Mr. C. Harold Einecke, Salem Church, Quincy, Ill., dedicated May 15th the 4m Möller, with the assistance of three guest organists, using such modern things as the excellent new Nevin SONATA TRIPARTITE. Mr. Einecke directs a chorus of 80 voices, including the mixed chorus, Men's Glee Club, and Boy's Choir. He is to be commended for his energy and success in making the most of his opportunities; he now has one of the greatest organs and organizations in his territory.

WELTE

began broadcasting May 29th over WEAf from the new concert organ in the new Welte-Mignon Studios at 695 Fifth Avenue, New York, and will continue Wednesday and Sunday nights regularly. Programs will be found in other columns.

Recital Selections

Confined Largely to Contemporary and Less Commonplace Numbers

MR. ALBERT RIEMENSCHNEIDER

Gaude Program

Franck—Third Choral, Cantabile. Pastoral.
Bach—In Thee is Gladness
Bach—O Man Thy Grievous Sin
Yon—Eco. Toccato.

Widor—Forth Sonata

MR. WILBER H. ROWAND

Ar draws—Con. Grazia
Bonnet—Songe d'Enfant
Bonnet—Romance sans Paroles
Kinder—Toccata in D
Taylor—Dedication Looking Glass
Kroeger—Nocturne

MR. ERNEST PRANG STAMM

Russell—St. Lawrence Sketches (3)
Lemare—Toccata di Concerto
Liadow—Music Snuff Box
Vibbard—Indian Legend
Stoughton—Meditation Pathétique
Gordon—Conversation of the Forest

MR. ADOLPH STEUTERMAN

Gaul—Easter on Mt. Rubidoux
Kinder—Souvenir
Yon—Rhapsodie Italiana
Frysinger—Berceuse
Schminke—March Russe

MR. EVERETT E. TRUETTE

Martini—Gavotte Twelfth
Truette—Two Pastels
Baird—Evening Song
Karg-Elert—Clair de Lune
Fletcher—Fountain Reverie

MR. ARTHUR H. TURNER

Verdi—March Aida
Wolf-Ferrari—Prayer (Jewels)
Puccini—Selections Madame Butterfly
Puccini—Selections La Bohème
Bisetz—Fantasie Carmen

MR. PIETRO A. YON

Guilman—First Sonata
Russolo—Chimes of St. Marks
Bach—Prelude E Fugue in D
Gizout—Spanish Rhapsody
Yon—Minuetto Antico
Karg-Elert—Bonree et Musette
Yon—La Concertina
Ruzi—Toccata

Personal Items

What the Leaders in the Profession Are Thinking and Doing

MR. PALMER CHRISTIAN

was chosen to dedicate the new 4-73 Skinner in the million-dollar Wesley Methodist Church, Worcester, Mass., where Mr. A. Leslie Jacobs is organist. Mr. Christian "played superbly," says Mr. Jacobs—and there's the kind of support the American concert organist needs from the rest of his fellow Americans. The \$45,000 organ is a memorial gift to George Clifton Bryant by his widow. E. M. S. himself graced the dedicatory with his presence.

MR. CARROLL W. HARTLINE

was organist for the Reading Choral Society's Hadley Program, when the Composer conducted 52 members of the Philadelphia Orchestra in his Angelus Symphony and accompanying his "Music, An Ode" sung by the Society; Mr. Hartline, organist for the Society, had a genuine organ part in the Hadley score.

Mr. Hartline's choir at Old Trinity, Reading, Pa., was given a festive recognition by the church May 25th. May 8th his church was the scene of the Reading N. A. O. Public Service. May 29th he broadcast a recital over WRAW, using three American works.

MR. HUGH McAMIS

closed his first season of municipal recitals on the Möller in San Antonio, Texas, June 26th, the 68th recital. Our cover and Frontispiece show the console and auditorium.

MR. HENRY F. SEIBERT

played 58 recitals during the past season; July 17th and 24th he plays for the DuPont Estate; playing the Austin in Nashua, N. H., for the second time this season he was immediately engaged for next year; in Elmira, N. Y., he played to 1500; in Lebanon, Pa., he played the new 4m Midmer to 1200; in New York City he played twice monthly during the season in Town Hall, on the Skinner, for the League for Political Education; radio recitals were given over WJZ and WABC; and in his own church with his solo quartet he gave monthly musicales during the entire season.

Mr. Seibert is now under Culbertson Management, with free and not exclusive contract. He will spend July and August with his family in Ocean City, N. J., returning to New York twice during the summer for WEAf recitals.

MR. FIRMIN SWINNEN

departed early in June for a summer in Belgium, his native land, with visits to Paris and other Continental cities.

Mound Builders

By FAY SIMMONS DAVIS



TWO ORGAN COMPOSITIONS by Mrs. Florence Newell Barbour, a resident of Rochester, N. Y., published by Schmidt, deserve a place on the music rack of organists. Although of only medium difficulty, they nevertheless offer material that is real music. Mrs. Barbour is another of our American women composers who has the technique to express in melody a picture, a poem, lovely colors, deep feelings of the heart. She senses the need in the music world of today for tunes, so from her selective pen she produces what we term the essence of music. She clothes her musical thoughts not in elaborate dress but in a style that is dignified and attractive. She unveils real creative ability in her themes and her treatment of them. She has published many pieces for the piano, and has written for mixed quartet, women's chorus, violin and piano, strings, and harp; and two books of songs and rhythm for use in the schools. Her associates are watching now for a broader awakening and development of her intellectual musical gifts—gifts that through higher forms of thematic treatment will make even a deeper appeal to the professional as well as to the serious student. Too much of such treatment, however, would destroy the very best of her work—her melodies.

Program Criticism

Rambling Thoughts on the Palatability of Organistic Offerings

Hollins—Concert Overture Fm
 Purcell—Air, Sarabande, Minuet
 Daquin—Le Coucou
 Martini—Gavotte
 Bach—Prelude and Fugue G
 Parry—Eventide Prelude
 Hoyte—Scherzo
 Willan—Epilogue
 Schubert—Rosamunde Ballet Music
 Vierne—Berceuse
 Palmgren—Rococo
 Widor—Scherzo (Son. 4)
 Franck—Final Bf

THIS is fine, only the Widor SCHERZO takes the edge off the Franck FINALE. Why not put it between Nos. 3 and 4? Also I would have transposed Nos. 7 and 8, thus not finishing the Epilogue (which I am glad to see some one playing, as it is fine) with its big ending and go next to ROSAMUNDE. The Willan would have been better after the Parry EVENTIDE. The rest is fine and makes a bully, snappy recital. It shows a man who is not

stodgy, and I hope the next time he plays this program he drops the Bach PRELUDE and play the FUGUE alone; the program will then be long enough. Give him my congratulations and best wishes and tell him to keep it up.

—WILLIAM A. GOLDSWORTHY

AMERICAN CONSERVATORY 41ST COMMENCEMENT

THE ORGAN department was represented by five graduates: Harold Cobb, Ethel Dahlstrom, Gladys Parsons, Ralph Peterson, Vinnie Thompson; and by seven Teacher's certificates: Nellie Brand, Marcellin Leverenz, Lillian Johnson, Doris Olson, Florence Rasmussen, Aleta Steinmetz, Marie Stross. Miss Leverenz was Gold Medal winner, and Mrs. Stross and Miss Steinmetz received honorable mention; the first two were Van Dusen pupils. Mr. S. E. Gruenstein, Editor of The Diapason, was one of the judges.

PACIFIC THEATER SCHOOL SCHOLARSHIP AWARDED

MISS LEONA HANSEN, Tacoma, Wash., won a scholarship in motion picture music; the judges included beside Mr. Elwell, director, two practical theater men of non-musical training—a step in a very wholesome direction.

Program Types A Few Complete Programs Showing the Ideas of Prominent Recitalists

MISS EDITH B. ATHEY
 HAMLINE METHODIST—WASHINGTON, D. C.
Scandinavian Program

NORWAY

Grieg—Minuet
 Grieg—Peer Gynt Suite
 Bull—Chalet Girls' Sunday
 Sinding—Rustle of Spring
 Svendsen—Romance

SWEDEN

Sjogren—Fantasie
 Vermeland
 Soderman—Swedish Wedding March

DENMARK

Buxtehude—Choral Fugue C.
 Malling—Shepherds in Field

FINLAND

Sibelius—Valse Triste, Finlandia.
 MR. ERIC DELAMARTER
 Bonnet—Caprice Heroique, Ariel.
 Bonnet—Angelus Du Soir. Poeme Tcheque.
 Bach—Toccata and Adagio Am
 Mendelssohn—Variations on Our Father
 Borowski—Meditation-Elegie
 Stoughton—Saki
 DeLamarter—Carillon
 Parker—Concert Piece

MR. GLENN GRANT GRABILL
 OTTERBEIN COLLEGE

Operatic Overtures Program

Thomas—Raymond
 Balfe—Bohemian Girl
 Offenbach—Orpheus
 Rossini—Barber of Seville
 Keler-Bela—Hungarian Lustspiel
 Donizetti—Daughter of Regiment
 Thomas—Mignon
 Bizet—Carmen

MR. LESTER SHERBURNE

Yon Pupil

Yon—Sonata Romantica
 Ungerer—Freres Jaques
 Bach—Prelude and Fugue Cm
 Franck—Piece Heroique
 Beex—March Champetre
 Yon—Echo
 Yon—Rapsodia Italiana

Program Notes

Pointed Paragraphs that Help the Audience Comprehend the Composer's Meaning

ALEXANDER GUILMANT

LAMENTATION

This composition was written in memory of a friend who was killed during the bombardment of Paris in the Franco-Prussian war. At the beginning of the dirge, the composer quotes from the Scriptures the lamentation of David over the death of Saul and Jonathan, who fell in battle. The composition concludes in the calm of religious atmosphere with a plain-song melody: "Jerusalem, Turn Thee to the Lord, Thy God." Guilmant was one of the most celebrated organists and organ composers of modern times.—SUMNER SALTER

MOZART

GRAND FANTASIA Fm

This Fantasia, considered by many to be one of Mozart's ripest compositions, is so full of beauty, and displays such exceptional structural skill, that it is somewhat astonishing to learn that it was originally written for performance on a mechanical organ attached to a clock, the "whirr" of the clock machinery, prior to striking, inspiring the rapid double turns in the Maestoso sections. The grandeur and dignity of the opening theme, the clever and effective fugal movements, the melodious Adagio and the brilliant Finale combine to illustrate Mozart in his happiest vein.—CHARLES E. CLEMENS

SELIM PALMGREN

MAY NIGHT

This exquisite little tone poem has had wide popularity among pianists, and its recent invasion of the organ field is a most welcome one. Although a native of Finland, Mr. Palmgren has recently come to this country for the Eastman School of Music at Rochester, N. Y.—ALLAN BACON.

WAGNER

LOHENGRIN: PRELUDE

Following is Wagner's explanation of the Lohengrin Prelude: The opening of the Prelude is like the thin white clouds floating in a serene sky. But suddenly the violins sound the Grail motive and at once the clouds take form and motion. Our inner eye discovers a group of angels descending from the height of Heaven and carrying in their midst the Holy Grail. Sweetest harmonies float about them gradually increasing in warmth and variety, till at last, with the *fortissimo* of the full orchestra the mystery is revealed to our enchanted eye. After this climax, the harmonious waves begin to recede and the angels return to their celestial abode.—CHARLES RAYMOND CRONHAM

IN PREPARING these pages monthly for the eyes of our readers we have in mind their confidence. If a paragraph or column or page of this magazine does not inspire the confidence of its readers, it is a waste of the publisher's money, an insult to the readers themselves, and a serious reflection against the worth of the man or firm or product to which the page, column, or paragraph is devoted.

It is not often necessary to make the reminder that informative matter alone can be used by THE AMERICAN ORGANIST. Its readers are too discerning to accept anything not genuine. As an Editorial Staff we endeavor first to be honest with our public, and second to give the maximum pleasure to those who are making this magazine possible, whether they be advertisers, subscribers, or disinterested workers in the world of the organ who contribute nothing whatever directly to the making and support of this magazine.

News items from every source will be welcomed in every issue in direct proportion to the merit of the items and the space available after the main purpose of the magazine has been served, namely the presentation of constructive matter.

We earnestly ask our would-be contributors, in all kindness and good will, to so far as is humanly possible apply as strict a scrutiny to the things they ask THE AMERICAN ORGANIST to print in their behalf, as they do the things they find us actually printing in the similar interests of others. Our readers are told very plainly in every case whether an item has been written for them by their own employees—the Editorial Staff—or whether it has been accepted by the Editors from the pen of outside authorship.

With the exception of "The Press Says" column, the pages of our Industrial Digest and Professional Record are open, not to the praise given to a man or firm, but only to a condensed record of what he or they have done.

—THE EDITORS.



Points and Viewpoints



AMERICANISMS

By SENATOR EMERSON L. RICHARDS

IN THE MATTER of helping American organists, I believe the correct attitude to be, to shut our ears and eyes entirely to a question of nationality, form our own opinions, select music because it is something to appeal to us, decide whether we like it or not, whether it will have an appeal to our audiences, and then play it without considering who wrote it.

American composers have written some mighty good things, although the present tendency is to pad things too much.

The imported organists may have something to say that we need. Dupre recently restored interest in improvisations and Hollins showed us something about rhythm.

The thing we must guard against is in being influenced by what somebody says or advertises. So many people think that a man is good because somebody who ought or ought not to know, says he is good. Witness, the last two invasions—they have been anything but worth while.

GOOD MUSIC APPRECIATED

By EDGAR C. MEISKY

I ENCLOSE a program that to me proves that good organ music, if rightly placed on the program, will be

appreciated. Note the proximity of Vierne to the head of the list:

Elgar—Pomp and Circumstance
Bonnet—Romance
Rogers—Scherzo
Vierne—F'inale (1)
Wagner—Pilgrim's Chorus
Dvorak—Largo
Sykes—Vision
Yon—Concert Study

The numbers which appeared to create the best impression are these in the order given: Yon, Vierne, Bonnet, Rogers, Dvorak.

GREAT VS. NEAR-GREAT

By FRANK H. COLBY
In the PACIFIC COAST MUSICIAN

OUR VALUATION of the great and the near-great is out of all proportion to their relative worths. . . . A community unable to support expensive musical events could better say, "Let us secure as many good musical attractions as possible within our means," rather than "Let us secure a McCormack, a Galli-Curci, or a Paderevski, even though we have nothing else worth listening to the rest of the season."

Audsley Memorial Library

THE ART OF POLYCHROMATIC AND DECORATIVE TURNING, by Dr. Audsley and Berthold Audsley, published in 1916, by Small, Maynard & Co., Boston, has been presented to the Library by Mr. Henry V. A. Parsell, close friend of Dr. Audsley during the last years of his life. The work is 6

x 9, about 150 pages, and many superbly beautiful illustrations characteristic of the master-work of Dr. Audsley and his son.

Thus has another of the valuable books by the indefatigable worker come into the possession of the Library as a permanent memorial to his craftsmanship and versatility.

CATHEDRAL ORGANISTS, by John E. West, published in 1899, by Novello & Co., London, has not been previously acknowledged. It is the gift of our friend Mr. T. Bernard Goodman, one of England's many organicist enthusiasts. This copy was formerly in the library of Dr. Cummings, Guildhall School of Music, and has corrections by him, and also additions to date by the donor and by the Author; there is a letter by Mr. West pasted into the book. "This is given as an act of cooperation by an English organ lover desirous of showing his admiration of G. A. Audsley," says a note in the front pages penned by Mr. Goodman.

Mr. Martin W. Bush

MR. MARTIN W. BUSH, Omaha Representative of THE AMERICAN ORGANIST, ex-Dean of the Omaha Guild, decided last winter to "take his own medicine" and thus set a good example for the many junior members of the Guild he and his official brethren had been urging to Guild Exams. So he took it. And won the Estey Fontainebleau Scholarship entitling him to the 1927 Summer Course with all expenses paid, including transportation from and to Omaha, at the expense of the Estey Organ Co. All as the result of his winning the highest marks in the examinations of the Guild this year. Thus Mr. Bush becomes the fourth American organist to profit by the Estey Co.'s Fontainebleau Scholarship.

Mr. Gerhard T. Alexis

MR. GERHARD T. ALEXIS, of the First Lutheran, St. Paul, Minn., died May 31st. He was born April 12th, in Swaburg, Neb., studied music in Augustana Conservatory and the Royal Conservatory, Stockholm, Sweden. After various church positions in the midwest he became head of the Minnesota College organ department, and has given many recitals. His compositions include only a few organ works and anthems though it was his ambition to write a symphony; the Augustana Synod hymnal contains seven of his hymns. Biographical data and reviews will be found in our November 1923 and July 1921 issues.

MR. PAUL DE LAUNAY

who has been unusually active in recitals during the Spring season has devised a program which he finds successful with audiences:

Auber—Masaniello
Guilmant—Grand Chorus Gregorian
Bach—Prelude Gm
Bach—Kanonische Fugue Dm
Debussy—Prelude (Prodigal Son)
Massenet—Meditation (Thais)
Luigini—Selection (Ballet Egyptian)
Tchaikowsky—Dance of Fairy Dragee
Rimsky-Korsakow—Sheherazade
Rimsky-Korsakow—Song of India
Beethoven—Minuet G
Von Flélitz—Berceuse
Pugno—Winter Tale
Pugno—Farandole
Improvisation on Hymn Tunes
Suppe—Poet and Peasant

MR. G. CRISS SIMPSON

of the Electric Theater, Joplin, Mo., is one of the brave who tries to put over a piece of real organ music now and then when the manager is not watching. During the Lenten season he broadcast a program from 12 to 12:30 Sundays and used:

Brahms—Herzliebster Jesu
Bach—choralprelude selections
Widor—slow movements
Rogers—slow movements
Yon—Cristo Triumfante
Rheinberger—Vision
Bach—Christ Lay in Death

Mr. Simpson plays what the manager advertises (in the newspapers; magazines refuse false statements) as "the mammoth" organ, though it has but seven registers—and of course innumerable ivory play-things. In the same city is another theater advertising (confined to newspapers and their own bulletins) "the giant" bla-bla instrument. It has also seven whole registers—and innumerable play-things.

Mr. Simpson spends the summer in Paris with Dupre.

MISS GRACE CHALMERS THOMSON

St. Philip's Cathedral—ATLANTA
DURING the Lenten Season Miss Thomson gave daily preludial programs for the noon-day services; we quote selections:

Saint-Saens—Swan
Noble—Solemn Prelude
Saint-Saens—Nightingale and Rose
Tchaikowsky—Andante 5th Sym.
Debussy—Romance
Stebbins—In Summer
MacDowell—Nautilus
MacDowell—Smoldering Embers
MacDowell—Wild Rose
Button—Dona Nobis Pacem
Bach—Here Yet Awhile
Brahms—Poem

WELTE BROADCASTING

WELTE-MIGNON STUDIO ORGAN
THE first four recitalists chosen by the Welte Organ Co. to broadcast over WEAF from their own home were Messrs. Hugh Porter, Maurice Garabrant, Samuel A. Baldwin, and Dr. T. Tertius Noble; we quote Mr. Porter's opening program in full and the four American numbers on Mr. Garabrant's program; Dr. Noble used no products of our native school.

Mr. Porter's Program
Guilmant—Scherzo Cm
Mozart—Minuet (Jupiter Sym.)
Glinka—Aria (Opie)
Mereaux—Toccata
Tchaikowsky—Andante (Sym. 6)
Mendelssohn—Duetto
Bocherini—Minuet
Nicodé—Folk Song
Popular Song, "In The Gloaming"
Kreisler—Liebesfreud

Mr. Garabrant's American Selections
Stebbins—Where Dusk Gathers
McKinley—Cantilena
Stoughton—Dreams
Matthews—Caprice

Later players were announced as follows:

Miss Lillian Carpenter
Lynnwood Farnam
Father Finn
George E. Keevil
William Klais
Alexander McCurdy
Marsh McCurdy
Henry F. Seibert



MRS. ESTELLE DRUMMOND SWIFT,
F. A. G. O.

Of the First Unitarian Church, Berkeley, where is located the University of California, "the largest institution of higher education in the world," is a native of California, received her general education in the grammar and high schools of Oakland, and is solely a musical genius of the West. In her earlier girlhood she studied piano with Eugene Blanchard, and later with John W. Metcalf. Her organ work was begun under the tutelage of the late William B. King, and continued under Wallace A. Sabin, with whom she also studied harmony and theory. In 1913 she became an A.A.G.O., and in 1915 a Fellow.

Mrs. Swift has held positions in the East Bay vicinity: Church of the Advent, Oakland; St. John's Presbyterian, Berkeley; for several years she did only substitute work, for which there is so wide a field here. For the past three years she has been organist at the First Unitarian, where she gives a Friday afternoon recital each week of the year, except during July and August.

—WALTER B. KENNEDY

PERSONAL NOTES

C. A. BARTZ, religious instructor, organist, and choirmaster of St. Paul's, Dayton, Ohio, used local organists and choirs as guest musicians for the 75th anniversary celebrations of his church.

MISS MARGUERITE BIGGS, daughter of Mr. Richard Keys Biggs, formerly of New York, made her happy debut to the work April 22nd in Montreal.

CARLTON H. BULLIS, studying at Columbia University on the Victor Baier Scholarship, formerly organist of the Temple, Cleveland, substituted for Dr. Clarence Dickinson at Temple Beth-El, New York, for the Passover Service. Mr. Bullis has left for a few months in London and Paris, at the expense of the Scholarship. Upon his return to America he will go direct to his duties on the faculty at Baldwin-Wallace Conservatory.

FRANK M. CHURCH, Athens College, contributed a special service and a recital to music week celebrations.

F. COLWELL CONKILN won first prize in a choral concert with his Larchmont Choral Society.

DR. HARRY E. COOPER, William Jewell College gave Gaul's "Holy City" with combined Girls' and Men's Glee Clubs.

C. H. DOERSAM gave Parker's "Hora Novissima" in Rutgers Presbyterian, N.Y.C., May 29th.

GEORGE FISCHER, of J. Fischer & Bro., returns from a European holiday, devoted to Italian travel and the work of engraving Taylor's "The King's Henchman," orchestral score being done in Germany.

PAUL H. FORSTER has begun his third year with the Empire Theater, Syracuse, N. Y., where he plays a Marr & Colton; the local press recently paid him 3-column attention for his "Orgologues"—original organ "novelties."

MRS. KATE ELIZABETH FOX, First Presbyterian, Watertown, N. Y., gave a Guild service in her church May 10th, with the co-operation of Mrs. W. W. Knapp and Miss Edith Henderson; May 18th she gave a recital in the Congregational, Dalton, Mass.; for the Courboin recital arranged by her in her church the local press asked her services in supplying creditable critiques, her music week services included five compositions by Dr. Noble.

FREDERICK W. GOODRICH, our Portland Representative, was guest of honor at a dinner by his choir in celebrating his 20th anniversary. The local press devoted an editorial column to him; he is official author of program notes for the Portland Symphony, and has been appointed to the staff for the summer courses in the University of Oregon.

PAUL E. GROSH, Tarkio College, broadcast by KSO his dedicatory Hillgreen-Lane recital in the Armory Theater, Clarinda, Ia. His last tour with the College Glee Club scored a financial profit for the first time; there were 18 concerts this year.

FRANK T. HARRAT, Chapel of the Intercession, New York, celebrated his 25th anniversary May 8th and was honored by Belgian Ambassador; the guest organist was Mr. Cesar Borro of Belgium.

DR. RAY HASTINGS was accompanist for the Los Angeles Oratorio Society and Philharmonic Orchestra at the first presentation in the City of the Bach "St. Matthew Passion."

EDWARD HAYES of Los Angeles, was killed May 1st in an automobile accident.

CHARLES F. MASON substitutes for Mr. Allan Arthur Loew at St. Mark's, Brooklyn, during the summer.

CHARLES MACPHERSON, of St. Paul's Cathedral, London, was cremated and buried in the Crypt of the Cathedral June 2nd, cremation being necessary because the foundations of the building do not permit further interference until extensive repairs can be made.

JUDSON W. MATHER, of the First Presbyterian, Spokane, Wash., has issued an attractive circular showing his church and studio organs, and also the Lewis and Clark Auditorium organ upon which he gives frequent recitals. A postcard shows a photo of his church and one of his organ and choir; with insert photos of the minister and the organist.

DR. MELCHIORE MAURO-COTTONI, of the Capitol Theater, New York, is being presented in short noonday recitals on the Estey.

HUGH McAMIS, municipal organist of San Antonio, Texas, gave his 50th recital there April 24th; his choir of the First Baptist broadcasts weekly.

MISS CLAIRE McCLURE was soloist on the Skinner organ in First Baptist, Berkeley, Calif., in a Bach Recital by the Berkeley Violin Club May 21st.

MISS FRANCES McCOLLIN is not a composer neglected by her own city; Philadelphia programs show many of her compositions.

DAVID MENDOZA, conductor of the Capitol Theater, New York, will give a two-weeks' course in scoring motion pictures, in the Cleveland Institute.

DR. GEORGE B. NEVIN, anthem composer, was commissioner of the Lehigh Presbytery to the Presbyterian Assembly in San Francisco, May 23rd.

CHARLES B. POTTER, Waynesboro, Pa., presented an afternoon and evening Pupils' Recital during which more than half a hundred of his piano pupils participated; after closing the season in this vigorous manner he took three of his advanced pupils for a visit to New York City where the best in church and theater music was enjoyed.

DAVID A. PRESSLEY, Washington Street Methodist, Columbia, S.C., celebrated music week with two services of American compositions.

WILLIAM ROCHE, Trinity Church, Halifax, devised a clever and humorous "review" by his choir boys and won a full two-column press report; he composed special music for the finale.

HUGH ROSS has been appointed conductor of the New York Schola Cantorum.

C. ALBERT SCHOLIN, Waterloo, Iowa, gave his annual Spring Festival with such success as to earn a two-page review in Chicago Music News.

S. WESLEY SEARS, St. James, Philadelphia, gave his annual Ascension Day program, using Beethoven's "Mass in C" with a choir of 40 and 34 members of the Philadelphia Orchestra, under his baton.

HERMAN F. SIEWERT was the solo organist for the Orlando, Fla., festival during music week, playing the Estey municipal organ.

LEO SOWERBY has been appointed to St. James', Chicago; he is our first Prix de Rome

composer and has two dozen choral works in addition to his famous organ pieces.

DR. HUMPHREY J. STEWART, municipal organist, on the out-door organ in San Diego, Calif., has been reelected mayor of Cornado, the city of his residence. Now's the time for all good Cornado officials to begin boosting for a Cornado Municipal Organ.

RICHARD BANKS THOMAS, New York City architect, famous among us as the husband of Mrs. Virginia Carrington-Thomas, concert organist, has at last recovered from a very long and serious illness.

Dr. Latham True, a deserter from the ranks of T. A. O. Editorial Staff, gave two lectures in Castilleja School, Palo Alto, Calif., on the Development of Organ Composition, one lecture devoted to Americans of Classic Tendencies. His American lecture dealt with James H. Rogers, Archer Gibson, John Hyatt Brewer, and Harry Rowe Shelley; the other used Widor, Karg-Elert, and Vierne.

ABRAM RAY TYLER, our Detroit Representative, was soloist for the Detroit News Choristers, May 8th; his final Sunday "Quiet Hour of Music" in the Temple, Detroit, was given May 29th.

OLIVER WALLACE, of the Fifth Avenue Theater, Portland, Ore., has devised a miniature organ; the photo shows the console with three manuals and about ten pistons under each manual, no other stop control of any kind; it is half as high as Mr. Wallace, standing beside it.

DR. JOHN M'E. WARD, St. Mark's Church, Philadelphia, gave a benefit recital May 3rd, a Beethoven Service, an all-American service, and a Musical Meditation entitled "Christus," the parts of which were so arranged and selected from many sources to form a descriptive cantata.

AMONG RECITALISTS

SAMUEL A. BALDWIN: May 15, 1128th recital, College of City of New York.

RALPH H. BRIGHAM: May 26, Emmanuel P. E., Rockford, Ill.

JOSEPH H. GREENER, Mus. Bac.; May 6, First M. E., Everett, Wash.

FREDERICK C. MAYER: May 22, St. Paul's Lutheran, Dayton, Ohio.

C. ALBERT SCHOLIN: May 1, First M. E., Vinton, Iowa.

MUSICALES

MRS. FAY SIMMONS DAVIS: May 13, Women's Community Chorus, Springtime concert, Glen Ridge, N. J.

CHICAGO BACH CHORUS: William Boeppler conductor, 250 voices, boy's chorus 75 voices, all Bach program, May 12.

DR. J. FRED WOLLE: May 13 and 14, conducted Bach Festival, Packer Memorial Church, Lehigh University, Bethlehem, Penn.

BRAMS CHORUS of Philadelphia, assisted by Russian String Quartet, at Bellevue-Stratford, May 4th, gave an interesting program which included many American compositions; "Resurrection" a work by Frances McCollin and dedicated to the chorus was given.

FRANCES MCCOLLIN'S cantata "The Sleeping Beauty" was given May 10, by the Woman's Club Chorus of Haddon Heights.

GENERAL NOTES

9,917,361 BIBLES were circulated during 1926, reports the American Bible Society; an increase of 600,000.

ERNEST R. BALL, composer of "Mother Machree," "Let Us Have Peace," and many other popular but excellent melodies, died of heart trouble May 4th, in Santa Ana, Calif., where he had a vaudeville engagement; the body was taken to New York City for burial.

MRS. HENRY WOLFSON, of the Wolfson Bureau, New York, died April 20th.

MRS. VICTOR HERBERT'S estate of \$200,000 was willed to her two children.

HENRY O. OSGOOD, associate editor of Musical Courier, New York, died May 8th, aged 48.

NOTRE DAME, says the Paris Committee, will ultimately have its sculptures entirely destroyed by the smoke nuisance.

YALE UNIVERSITY has called a conference of schools on music training.

ARTURO TOSCANINI, conductor of La Scala Opera, Milan, Italy, will come to America next year to give 40 Philharmonic concerts

and receive \$60,000 for his trouble—which figures, says statistics, \$25 a minute for his baton.

ATWATER KENT announces \$17,500 in prizes for radio singers.

48-BELL CARILLON has been installed in the First Methodist, Germantown, Pa.; Mr. Anton Brees played the dedicatory.

SWIFT & CO. OFFER \$100 for a male chorus setting of Shakespear's "Blow Thou Winter Wind." Go get it.

GEORGE SCHNEEVOIGT, Finnish conductor, has been selected by W. A. Clark to conduct the Los Angeles Philharmonic, succeeding the late W. H. Rothwell.

RHEIMS CATHEDRAL was reopened May 26th in the presence of a delegation from Mr. Rockefeller's committee of rebuilding.

SOCIETY OF ST. GREGORY held its convention in Cincinnati May 29th.

MERCERSBURG ACADEMY had a unique concert May 30th when the Glee Club, under the direction of Mr. L. C. Bareham, sang from the tower of the Chapel, accompanied by carillon played by Mr. Anton Brees; more than 1500 automobiles with their occupants were on the campus. Carillon concerts are given Sundays at 3:30.

TELEGRAPHING PHOTOGRAPHS from New York to San Francisco costs \$50 for a 5 x 7 print. Send us yours and we'll print it.

WYOMING UNIVERSITY'S bulletin shows Mr. Roger C. Frisbie at the head of the organ department.

TORONTO CONSERVATORY summer courses include instruction under Dr. Healey Willan, Harvey Robb, and F. Arthur Oliver.

SCHLIEDER SCHOOL OF MUSIC, New York's most unique musical education institution, is holding a Summer Intensive Course July 5th to 29th.

HENRY WILLIS 4th sends his first picture to America—as he appeared on the steps of St. Paul's Cathedral, London, after the christening ceremony. See the Rotunda for April.

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W. A. GOLDSWORTHY

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A. G. O.

GENERAL Convention of the Guild was held at Washington, D.C., June 28, 29 and 30.

CENTRAL OHIO gave its second public service May 11, First Baptist, in Columbus. Mrs. Lella Brown Glenn, and Mr. E. G. Meade were the organists, and an anthem composed by Warden Sealy was sung by the Capital University Chorus.

TEXAS held its third annual Convention in the City Temple May 4. Miss Katherine Hammons was organist at the morning session, and Mr. John Knowles Weaver was guest organist in the evening.

for the cinema, the theater, the race course, the motor track, and the dancing saloon. With the "excessive devotion to pleasure so characteristic of the young and rising generation," and with the financial shortage consequent upon the excessive taxation imposed by the Tory government, and the extravagant expenditure desired by the Labor party, music is "wounded in the house of its friends," the latter of whom, in England at any rate, have always been found (for the greater part) amongst the ranks of the middle classes. With local choral societies abandoned in favor of feeble amateur operatic enterprises, and steady work at technic and sight-reading—as required by all reliable examinations—relin-

quished in favor of a parrot-like performance of a few selected solos at some local competition, music in Great Britain is not in a healthy condition. Added to the foregoing troubles is the general fact that with the extravagancies of so-called futurist music at the one end, and the inanities and banalities of jazz at the other, the would-be music lover, instead of supporting musical performances, too often calls with Mercutio for "a plague o' both your houses."

The attempt made by a certain newspaper syndicate to boost so-called community singing has called forth just rebukes and criticisms from many prominent English writers and musicians. The promoters of this stunt have evidently forgotten the days of the English Reformation when many thousands united to sing metrical paraphrases of the Psalms at St. Paul's Cross, London; while others have lost sight of the fact that in the days of tyrannical Queen Bess no man was considered to have received the education of a gentleman unless he could produce from his pocket and sing correctly his part in the imitative madrigals of the period. As the Musical Times wisely remarks, "When all is said as to the social and even musical advantages of free and easy singing by crowds, it is practically certain that the community would benefit far more from regular choral society work by forty-five of the adult population than from the sporadic efforts of great crowds got together by newspaper boosting."

Dr. Carroll, of Manchester, asks "How many organists practise daily for their church duties?", and how many "never practise from Sunday to Sunday?" As far as the present writer was at one time concerned, his answer to the first question would place him in the category of the saints; while his reply to the second would save him from "standing in the way of sinners." We believe, however, that we have met with this question before. In the pages of THE AMERICAN ORGANIST could it have been? [Oh, dost suspect so? Well, perhaps.—Ed.]

We are having in Great Britain the usual "silly season" prejudiced discussions concerning music examinations. On the one side the exclusive and snobbish section are trying to impugn the standards and methods of institutions doing good work in their own and a different way, and thereby receiving just and lawful fees which, although moderate, would otherwise have gone into the pockets of opposing concerns. On the other hand we have the usual parrot cry that "the chief end of music examinations should be to find out whether the candidate owns that talent or gift which we call intuition and is making the best use of it." All of which is rubbish. A genuine examination can only certify that at a certain place, and at a certain time, a certain candidate did certain work to the satisfaction of a certain man or body of men. [Bully! Almost thou art an American!—Ed.] Any examiner or institution that attempts to do more than this is making a fool of the candidate and a greater one of himself or itself. The spirit of music "bloweth where it listeth," and we cannot tell "whence it cometh, and whither it goeth." All examinees can do is to "speak that they do know." All examiners can do is to certify "that we have seen."



Australia

by
ARTHUR
SMYTH
Official
Representative

THE ADELAIDE CATHEDRAL takes a leading place in ecclesiastical music in Australia. Mr. John N. Dunn is the organist and choir-master, having succeeded, in 1891, Mr. Aruth Boulton. The boys are well taught and produce their head voices very correctly. The aim, Mr. Dunn tells me, is to produce the most attractive part in the boy's voice, in all its purity and resonance. The training takes place, a good deal, on closed vowels and they practise daily, including Saturdays, with a special class for chanting. Although there is no choir-school there is never any trouble in getting the boys to attend. The average on Sundays is 28 boys. The music by the best church composers is sung. The three oratorios every year include Mendelssohn's "HYMN OF PRAISE," "ELIJAH" and "ST. PAUL," and Handel's "MESSIAH". During Holy week, Handel's "PASSION" and Stainer's "CRECIFICTION" were rendered.

The services are those that are ordinarily to be found in English Cathedrals, including Stanford, Basil Harwood, Harford, Lloyd, Smart, Goss, Garrett, Stainer. The men give their services freely, and are very enthusiastic and love their work.

The boys have four Sundays off every year when the work is undertaken by men only. The Organ is an old one by Bishop, built in 1877, but is still a very fine, though old-fashioned instrument. The proposal is to erect a new organ next year. The services at Adelaide Cathedral are quite up to Cathedral conditions, and the chanting is considered the best in Australia.

I think I reported before that the Adelaide Town Hall is considering the purchase of a new instrument, which is sure to be a big one.

The big work here in organ building is being exploited by two firms, Willis & Lewis, and Hill & Norman & Beard, both of London. Willis is negotiating for the new organ at the Sydney Anglican Cathedral, and Hill & Norman & Beard are building the monster organ in the Town Hall, Melbourne. There is a considerable awakening throughout Australia in organ building, and I should like to see one of the big American builders open a factory here.

British Echoes

By DR. ORLANDO MANSFIELD

TO THOSE who are possessed with a feverish anxiety to demonstrate that the present is the golden age of English music, the announcement of the discontinuance of the orchestral concerts so long held in the Queen's Hall, London, under the conductorship of Sir Henry Wood, must come as a partial corrective and a positive check. As a matter of fact, England at present is suffering musically from the bad conditions of trade, the introduction of broadcasting, and the fondness of the mentally and physically indolent

A Representative Thought

It is unfortunate that Mr. Pietro Yon had to come to the Pacific Coast without appearing in Portland, but we cannot give paid recitals in any of our places of worship without coming under the ban of the tax assessor. This condition also applies to the tours of Mr. Louis Vierne and Mr. Palmer Christian. Of course these artists could be presented in the Municipal Auditorium of the fine Am Skinner, but the building is too large and the operating expenses are too heavy, until such time as our people have been educated to the beauties of organ music of the best type. In the past such men as Bonnet, Dupre and others have not helped the cause for the future by reason of the very heavy programs presented. These good men give too much heavy fare which is hard for the average listener to digest. It is forgotten that even musicians could not appreciate the classical works, especially those of the Bach type, were it not for their education in harmony, counterpoint and form; how then can we expect the ordinary music lover, who knows practically nothing of these backgrounds, to enjoy such programs? It is not suggested that nothing of this type should be included, far from it; but there should be a liberal relief of numbers of a very melodic and rhythmic character. Here in the West—the real West—the theater organists are not helping to educate the public. Many of the men depend upon colored lights, fancy draperies, and nonsensical fooleries to gain applause. Our theater orchestras are good and play much excellent music, but nearly all our theater organists in this part of the West are poorly equipped and in consequence are not helping the average listener to understand what is meant by the term organ music. However there is hope for the future; the educated musicians are becoming stronger and more numerous every day, and soon now and nonsensical organ music will not be tolerated in the theaters. Then there will be hope for our concert organists to gain audiences, but not before.

—FREDERICK W. GOODRICH

Chicago

by
LESTER W.
GROOM
Official
Representative



THE LONG "Tacet" of the Illinois Chapter came to an end with several Guild concerts, given, one at Kimball Hall, with Mrs. Harold B. Maryott, Mr. Robert Birch, and Mr. Edward Eigenschenk as soloists, and another at Temple Isaiah Israel, at which Mrs. Gertrude Baily, Mr. Charles Demorest, and your Correspondent were soloists. Another event followed closely, a "Frolie" at the Kimball Hall Salon, given by the queen of playtime in the Illinois Chapter, Mrs. Lily Wad-

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hams Moline. The seriousness of the "angelic church organists" relaxed into shouts of joy at the comedy arranged by the hostess. It would indeed be super-human to expect even a stern choirmaster to hold his austerity in prominence when he views a five foot baby in a nightgown with rattle and bottle, and a bald spot on the top of his head.

The contest for the Wm. H. Barnes prize of \$250 has been captured by Edward Eigenschenk. Of all the contestants in the finals, only two organ teachers were represented.

St. James Episcopal, the former stronghold of Mr. John W. Norton, has acquired one of Chicago's foremost composers. Mr. Leo Sowerby as organist. He began work May 1st. His former position was First Methodist, Evanston. St. James, until Mr. Norton left, was one of the strongholds of the boychoir situation among Episcopal Churches. It remains to be seen whether Mr. Sowerby considers the boy a past musical possibility, or still counts on him partly or wholly for ecclesiastical song.

The most vital feature of the Biennial of the N.F.M.C. in Chicago in April, as far as organists are concerned, was the last two days' session on Church Music. H. Augustine Smith, J. F. Williamson, Dr. J. H. Hopkins, Dean P. J. Lutkin, and others equally informed spoke on congregational singing, choir management, Russian music, and other important departments of modern Church music. Another conference on this subject is being arranged for next year.

Mr. Albert Cotsworth finds cause for deep disgust in the conduct of a Presbyterian minister in prelude to the concert of the Dayton Westminster Choir at the Second Presbyterian with the congregational singing of such hymns as "Tell me the old, old story." Mr. Cotsworth's description of it is exquisite: I wish I could repeat it here. Ministers read to their congregations out of the most perfectly worded book in the world; they preach and pray in as near perfect English as they are able to command; why in the name of consistency do they hand their congregations such cheap trash in literature and music combined as is represented in many of the present day "Gospel Songbooks!" These are excellent articles for the Salvation Army, and for Billy Sunday. They are poison when introduced in a Church service where everything else is reverent and holy.

Cleveland

By PAUL A. HEIDEMANN
Official Representative

THE WEEK of Metropolitan Opera has again passed, but this year leaving a mark financially that will be remembered, due to the fact that this year it has been sponsored by the City. In becoming a municipal affair prices were made within the reach of all; the success leaving over \$8,000 for next year's season. We are quite proud that the city has signed a five year contract with the Met; Baltimore and Washington having a three year contract; truly Cleveland is becoming a musical city.

Edwin Arthur Kraft's closing recital was given May 2 at Trinity Cathedral, on the program were three Wagner excerpts.

Arthur W. Quimby was assisted in his Bach recital May 25, at Cleveland Museum of Art, by the choir of the First Baptist. The choral numbers included "Praise Our Lord" and the motet "The Lord is a Sun and a Shield."

Our Orpheus Male chorus of eighty voices under the direction of Charles Dawe gave a recital this month with Lawrence Tibbett as soloist.

The Welsh Male chorus, Wm. Hughes, conductor, gave a concert at the Euclid Ave. Baptist.

Mr. Krell, principal organist of Keith's Palace, is retiring from the game, at least rumor has it so. I wonder can youth stay from the theatrical life very long! It seems we all crave to leave it for ever, and yet it is but a short time before we return and pound stops, sigh at ciphers, and fuss about working every night.

The month of May marks another musical—what shall I call it!—enemy, co-worker, or what! "Vitaphone," making the third, installed at Loew's Stillman, causes the exodus of one of our finest orchestras and leaves our old friend Austin mute and without a Pal. Whether Vitaphone and his perfect and realistic synchronous orchestra is to be a permanent

affair, isn't known yet. If it is, I do hope they will knock on the door with the picture, it doesn't seem to fit as an echo. The Austin I here speak of is an unusual one, due to the fact that it was an after thought when the theater was built. Consequently it had to be placed out in the alley, making it so far away that it couldn't be heard. They attempted to rectify this by boosting the pressure to 13 inches, re-voicing it in the theater.

William Brown has been organist of the Stillman many years and is now going to the Palace; and further a little bird sings a song that 'Bill is in all probabilities to play in a church near his work, on a four-manual organ.' Now let us think, who is purchasing a four-manual! Maybe we know and then maybe no.

Vincent Percy broadcast "Memory Garden," a very interesting musical episode, from our Public or Municipal Hall, on a 4-100 Skinner. The program likened itself to a story book, the announcer giving the progress of the plot, and once a singer softly as in the distance helped portray the story. The whole thing was very beautiful and well done.

Detroit

by
ABRAM
RAY
TYLER
Official
Representative



A MONTH of new organs, and significant ones.

First: The Scottish Rite used its new 74 Skinner in its annual convocation. And, alas, at the funeral of the man who represented the Consistory in the planning and purchase of the instrument, Frank T. F. Stephenson, M.D. 33, at the time Commander of the Consistory. It was my privilege to aid his studies in organ structure and the proper estimate of tonal values and contrasts. And it was also my sad privilege to play his dearest possession next to his family, for about four hours while his body lay in state, and the last tributes were being paid him. The organist of the Consistory, Llewellyn L. Renwick, and Frank Wrigley, organist of other Lodges using the Cathedral, also paid their tribute. Housed in five different chambers, one on either side of the great stage, two in the main ceiling, and one, the echo, in the farthest gallery ceiling, it is a consistent whole that builds up into a perfectly orchestral crescendo. The solo stops are exquisite, the percussions also, the strings "bifol" yet suave, the flutes smooth and satisfying, and the Diapasons and Reeds broad and full and rich without being either blatant or overpowering. Truly Ernest Skinner could retire on this valedictory, and be sure of a warm place in the hearts of all lovers of the King of Instruments.

Second: The Newberry family gave to the Grosse Pointe Community and the Presbyterian Church on May 15th one of the most beautiful structures conceivable for a Memorial of John Soughton Newberry and Helen Hanby Newberry his wife. Quite a million dollars must be invested in the plant, which includes a very fine Aeolian Organ, of four manuals with Echo, Chimes, and Harp. Also a very fine set of Croyden Tower Chimes, imported from England, a soldier Memorial presented by Colonel and Mrs. Frederick M. Alger, is playable from the Console. I have not yet had an opportunity to see this organ. Miss Helen Schaefer, A.A.G.O., is the organist but Palmer Christian of Ann Arbor, presided at the services and Archer Gibson came from New York to give the Inaugural Recital on June 18th. Unfortunately I was unable to get to either occasion, but I am told that both did themselves and the organ credit.

Third: A new Austin, "costing between \$20,000 and \$25,000" was inaugurated at the Scovel Memorial Presbyterian, by John Stewart, Francis A. Mackaye of St. Paul's, Miss Marion van Liew of Central Christian, and Mr. Robert Cato of St. Paul's, Flint.

Francis L. York, M.A., one of our proudest possessions, a gentleman, an organist, and a theoretical authority, was elected Dean of the

Chapter as well as a Director of the Bohemians, whom Bendetson Netzorg will lead.

So you see, we still move forward! "Henry" is to put out a new "Lizzie" (no more of tin though, they say) and we are about to be wedded to our Canadian brothers by a bridge. Maybe this will tempt the Eds. to make us a visit. They ought to "see." (See?—Ed.)

Harrisburg
by
WILLIAM E.
BRETZ
Official
Representative



"A GOOD TIME was had by all" was the unanimous expression of all who attended the Pennsylvania State Convention of N.A.O. to which our local chapter was privileged to be hosts May 23rd and 24th. From the opening recital and reception on Monday evening to the closing recital the following evening, everyone feasted on the best, musical and otherwise.

The Convention opened with a recital by members of our chapter on the new 4m Skinner in Pine St. Presbyterian. Those who played were Miss Violette Cassel, Camp Curtin M.E.; Miss Carrie Harvie Dwyer, Market Square Presbyterian; Mrs. John R. Henry, Fifth St. M. E.; your representative, Zion Lutheran; Mr. Clarence E. Heckler, Christ Lutheran; Mr. Alfred C. Kuschwa, St. Stephen's P. E.; Mr. Frank A. McCarrell, Pine St.

Tuesday morning a most interesting and splendidly played recital of original compositions was played by Mr. Frederick Stanley Smith and Mr. William T. Timmings, both of Philadelphia. This was followed by an instructive talk by Mr. Seibert Losh, of Midmer-Losh, on "The Advance in Organ Vibrato."

The afternoon recitalists were Miss Lillian Carpenter, Institute of Musical Art, New York City, and Miss Catharine Morgan, Haws Ave. M. E., Norristown, Pa. Both showed a complete mastery of their instrument, playing with excellent technic and artistic interpretation. These followed with a brilliant and beautifully rendered choral service by the Harrisburg Solo Choir under the direction of Mr. Alfred C. Kuschwa, in St. Stephen's P. E. Mr. Kuschwa played the service with the assistance of piano and violin. The prelude was played by Mr. John Duddy, the Postlude by Mr. Joseph Bowman, both of Norristown.

The banquet was held in Pine St., with Senator Emerson L. Richards of Atlantic City acting as toastmaster. At this time Dr. Wm. A. Wolf of Lancaster was again chosen State President.

The closing recital was played by Mr. Wm. E. Zench of Boston. Mr. Zench presented a most interesting and varied program, playing with splendid technic and colorful registration. The convention headquarters was Pine St. where all the recitals were played.

The fine choir of Messiah Lutheran under its energetic leader, Mrs. Lee S. Jzer, gave its third annual Spring Concert May 16 with the assistance of local soloists. This program was unusually fine and was enjoyed by a large audience. A few days previous they journeyed to Mt. Alto Sanatorium, presenting a concert for the patients there.

Miss Shirley Brendle, Denver, Pa., and Miss Ethel Fulper, Stewartsville, N. J., both of the Junior class in organ at Irving College, Mechanicsburg, were heard in recital May 14th, both playing from memory.

The choir of Bethlehem Lutheran under the direction of Mrs. William K. Bumbach with Mr. Howard Bronson at the console gave a special program May 15th in commemoration of the fortieth anniversary of the church.

Two elaborate programs were recently given; one at the MacLay St. Church of God and the other at Ridge Ave. M.E., under the direction of Mrs. Mary Jelley Good.

The writer played a return engagement May 17th on the 3m Buhl Organ in High St. M. E., Binghamton, N. Y.

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Southwark Cathedral
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Agitation	Flirting
Agitato	Frogs
Agony	Ghosts
etc.	etc.

The first column gives a reproduction of the actual index; the second gives subjects picked at random from two pages of the index: together they show the marvelous wealth of material in the book. We unhesitatingly recommend it to all beginners in theater work, to all who contemplate theater work, to all who would more intelligently enjoy the theater, and to all theater organists who feel the desire to keep themselves ever young, ever interested in their delightful art. Not an unusually large book, not unusually well printed; but worth five times its price.

ORGAN INTERESTS INC.

467 City Hall Station

New York, N. Y.

The annual May Festival at Grace M.E., under Mr. Henry Ward Stephens, was again a decided success. Verdi's "REQUIEM MASS" and Gounod's "SAMSON and DELILAH" in oratorio form were the principal works given.

New York

by
ALANSON
WELLER
Official
Representative



MR. CHARLES O. BANKS is an exception to the rule which says that good recitalists are seldom good teachers. Early in May Mr. Banks' artist pupils were heard in a most enjoyable program at St. Luke's. All acquitted themselves most creditably and some really brilliant numbers were heard. All Mr. Banks' students hold church positions and belong to the up and coming class of organists. In the same hall the excellent male chorus of the church assisted the artist in his final recital of the season. The principal organ offering was Rene L. Becker's excellent Sonata.

Other pupils' recitals were not wanting either. At Holy Communion, Manhattan, Mr. Lynwood Farnam presented a number of his most successful pupils in a festival lasting several days and including several notable performances. Among the artists was Hugh Porter, who is making such an enviable reputation for himself throughout the City. Another of the city's younger organists is Cornelius Van Rees of Brooklyn who gave a private recital May 26 on the 4m Steere in the Baptist Temple of which he is musical director, playing the gorgeous POLONAISE, a composition of his teacher, G. Waring Stebbins. Mr. Walter Litt, the brilliant organist of the Brooklyn Strand, gave a recital at Wanamaker's during Music Week, playing his own Wagnerian Fantasia, a very original bit of writing which should prove popular with those who like something out of the ordinary. The Strand is buying a 3m Kimball. The present instrument is a beautiful affair tonally, but, in common with so many of the older theater organs, badly placed, far behind the stage and therefore lacking in the volume and punch so essential to this type of work. The Manhattan Strand is also repairing its Austin and similar work is being done on the 3m Moller at Loew's Brevoort, of which Miss Grace Madden is the very competent organist.

Channing Lefebvre continues his noonday recitals on the Skinner at Old Trinity. It is indeed pleasant to see the crowds of business people who gather in the old edifice on Wednesdays and Fridays to hear organ music. The arrangement of the programs, furnishing variety, is most commendable. The graduation exercises of the Guilman Organ School took place May 17 and were of the excellence so characteristic of this institution.

Old Trinity, with its reputed wealth, has protested against the mission quota of \$95,403 levied against it. Among the various gifts of Old Trinity and its members is an annual appropriation for maintaining an automobile for its former rector the present Bishop Manning.

Walter Damrosch heads a Radio University—a scheme for doing part of what its name implies.

John Erskine, author internationally known, faculty member of Columbia University, has been appointed chairman of a committee to select a new director for the Juilliard Foundation, to displace the Methodist minister whose management has been vigorously attacked by the Musical Digest, New York. It seems at last that the Juilliard millions are to be used as their donor wished.

New York University issues its Department of Music bulletin, showing several well-known organists on the faculty: Alfred M. Greenfield, Philip James.

Wanamaker Auditorium, under the expert direction of Dr. Alexander Russell, continues its offerings of unique and highly interesting and entertaining music. The motion picture, "Impressions of Spain," was shown early in May, to the accompaniment of unusually good music.

St. Louis News Summary

By N. WELLS

Official Representative

WE HAVE the Fallers Choral Club. Here's another! The Hagen Choral Club. It was organized last fall to give singers an opportunity to gain choral experience. Mr. Hugo Hagen is the director and May 7 the first concert was given.

These are the days of pupils' recitals. Students of the Hagen Conservatory appeared at Baldwin Recital Hall May 10, and on May 14 the Kroeger School of Music gave a recital at Musical Arts Building. How many of these aspiring youngsters will some day receive mention in THE AMERICAN ORGANIST as organists, composers, or choirmasters?

The Knights of Columbus Choral Club, a male chorus of about 40 voices, gave a concert at the St. Louis University auditorium May 11 under the direction of Mr. William Theo. Diebels. Artistically the concert was very successful and was highly praised by the music critics.

June 6 is the opening night of the Municipal Opera. \$35,000 have been spent on improvement of this wonderful open-air theater. Let no one who is visiting St. Louis miss the opportunity to attend at least one performance.

Mr. E. Prang Stamm, in charge of the music instruction at Beannont High School, gave an organ recital for the faculty of Beannont High School and its friends May 19. Miss B. Jeanette Riedling, a member of the faculty, explained the construction of the organ and the effects produced by the various stops and combinations. Surely more is done than ever before to educate the public to appreciate and understand the organ and organ music.

The Missouri A. G. O. had its last meeting of the season May 24; the crowning event was a unique concert at the beautiful United Hebrew Temple, St. Louis composers contributing their own compositions. Thanks to the Program Committee, consisting of Mrs. Frank Jewett, Mrs. Esther Lamb, and Mr. Alfred Lee Booth, every meeting this season was an event to look forward to. Something to enjoy thoroughly and something to cherish and remember. Thanks to the Program Committee the season ended in a "blaze of glory," and we conjecture that the Composer's Recital will become an annual affair. As this was an event so unique and unusual in the annals of the Guild, at least for the Missouri Chapter, we may be pardoned for asking the Editor to print the program in full.

Mr. Arthur Davis:

Choral Prelude St. Ann

Concert Caprice

Grand Chœur de Fete

Mr. Alfred Lee Booth:

Valley in Autumn. A Pastel

Caprice B

Mr. Doynce C. Neal: played by Mrs. Neal:

Choral Fantasia

Mr. Edward M. Read: played by Mr. Davis.

Prelude Et

Offertoire Bf

Mr. Ernest R. Kroeger:

Prelude and Fugue Df

Scene Orientale

March Pittoresque

In addition there were songs by Mrs. Lillian

Craig Coffman and Mr. Arthur Lieber, and a

Berceuse for strings and organ by Mr.

Edgar McFadden.

SCRANTON ITEMS

CHAMBER OF COMMERCE ORGAN
CENTER OF ATTRACTION

SCRANTON, PENNA., has settled down to enjoy its municipal organ, in the Chamber of Commerce Building, the gift of Col. L. A. Watres to the Chamber. Three recitals by Mr. Charles M. Courboin were necessary to accommodate the crowds when the instrument was opened two years ago. Mr. Courboin was later followed in recital by Mr. William H. Barnes.

Scranton has been the scene of two summer Master Classes conducted by Mr. Courboin, who, when not elsewhere as a recitalist, was organist of a local church.

This season the Chamber organ was used for several series of recitals and concerts on Sundays, under the chairmanship of Miss Ellen M. Fulton, with local musicians furnishing the programs. Frank J. Daniel, Miss Fulton, Miss Frieda Nordt, Leon Verrees,

Mr. Courboin, Ernest Dawson Leach, Llewellyn Jones, and Miss Ruth A. White, have given recitals since February. In these eight programs on the Chamber's Kimball organ have been heard the following numbers by American composers:

Nevin—Will o' the Wisp
Russell—Basket Weaver
MacDowell—Water Lily. Wild Rose
Federlein—Scherzo-Pastorale
Maitland—Concert Overture
Clokey—Wind in the Pines
Foote—Pastorale
Steere—Symphonic Prelude
Kroeger—Marche Pittoresque.

Washington

by
THOMAS
MOSS
Official
Representative



QUITE THE outstanding and really worthwhile music event in Washington recently was the Civic Massed Concert in Central H School May 18. Special significance was attached to the performance of 500 choir and other singers. It was the first time, we believe, in the history of the City, that a massed chorus of volunteer singers included representative choirs from churches of varied denominations with the full sanction and co-operation of those churches. Previously there have been big choral gatherings under the auspices of one religious sect, but this is the first time all faiths have offered not only consent but active cooperation in the cause of a big music performance. Ten denominations were represented as well as 17 choral organizations other than the religious groups. John Finley Williamson, director of the famous Westminster Presbyterian Church Choir, conducted and included a group of church numbers for male chorus, women's chorus and mixed chorus. During the week Mr. Williamson gave a series of lectures on different phases of singing, choir conducting, organization, etc., etc. These were attended by close to 100 people, including organists, choir-masters, singers, and others interested in the movement to develop more intelligently sung music in Washington churches.

It is interesting to note that in addition to the regular quartet music at Calvary M.E., Mrs. Sylvester organized sometime ago a children's choir of 30 voices, which sings every 4th Sunday, and with much success. This is a splendid thing, and carrying out one of the points Mr. Williamson emphasized as necessary to the building up of a proper appreciation of good music in the young.

The A. G. O. Convention was held here June 28, 29 and 30. The official hotel was the Hamilton. The informal get-together was held there the first evening. Tuesday morning was devoted to registration at the Church of the Epiphany. At 10:30 A. M. Mr. J. Norris Hering of Baltimore, gave a recital on the Skinner at that Church. Sightseeing was in order afterwards until 4:30, when a recital was given by Miss Eda Barthelme of Atlanta and Miss Lillian Carpenter of New York. At 8:15 a Guild service was held in the church. On Wednesday morning there was an exhibition of old manuscripts and an informal talk by Carl Engel of the department of music at the Library of Congress, followed by an organ recital on the Skinner in the Coolidge auditorium. In the afternoon a recital was given by Mr. Charles A. H. Pearson of Pittsburgh on the large Moller at the Washington Auditorium. The evening recital was played by Mr. Rollo Maitland of Philadelphia. Thursday was devoted to sightseeing, including a stop at the Washington Cathedral where a short recital was given. The Convention came to a close in a banquet at Hotel Hamilton in the evening.

Otto F. Beck has returned to the big Wur-litzer at Crandall's Tivoli, after a brief sojourn at the Rivoli. In addition to his solo work at the organ Mr. Beck, by reason of interest in his work, which was shown by the public since the announcement of his return, is devoting particular attention to the development of thematic numbers for the accompaniment to the picture.